

Mar 15 '46

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THE Art digest



Continued on the Inside in Various Sections. Details of Technique, See Page 5.

THE NEWS MAGAZINE OF ART **25** CENTS

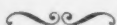
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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Honoring Heroes

NOW THAT MILITARY VICTORY has been won and we can settle back with sufficient feeling of false security to kick the hell out of the peace so expensively bought, a large segment of the citizenry is giving disturbing thought to the immediate aftermath—the erection of war memorials, commemorating deeds which in the past have usually eclipsed the eclectic efforts of the carvers of martial epitaphs. Each of America's seven victorious wars has bred a new corps of bronze men on horseback, and today hardly a town of even minor-league stature but has such a municipal decoration. A few are excellent sculptural expressions; most of them are badly designed pigeon hotels. And thousands more await the call of civic pride and chambers-of-commerce.

It is probably all right for pseudo-sophisticates to dismiss with superior tolerance these attempts of the man in the street, on the farm or in the factory to memorialize the accelerated pace of past glories, while facing the enervating uncertainty of the present. But the problem penetrates deeper than a Thurber cartoon or a dry Martini. In times of danger we eagerly grasp the offering of patriotism and self-sacrifice that has so often bulwarked our way of life. Offspring of this offering, it is this same spirit that now urges us to engrave our gratitude for survival on permanent monuments. It is not a question of discouraging these efforts; rather, it is a question of channeling them into constructive paths that will better express the contemporary life and culture out of which came the sinews and science for victory.

How can this admittedly lofty aim be achieved? Only through the combined searchings of many minds. Surely it cannot find adequate outlet in the erection of schools, slum clearances, libraries, bridges or even hospitals—as some of our more brilliant materialistic thinkers suggest. As is our tradition, we will build schools, roads and bridges as we need them. Adding the word “memorial” may hasten slightly their construction; it will not make them anything except schools, roads and bridges.

War memorials, or any other type of memorial, must partake of something more solid than mere physical needs and ambitions. We feel that Edward Alden Jewell is on the right track with his argument on the *Times* art page for a New York City Cultural Center, wherein the inner being of man, the only part of him worth memorializing, can find spiritual housing. An article confirming Jewell's stand, but written two months before, appears on page 14 of this *DIGEST*. It is by Maurice Sterne, one of the most articulate and intelligent of America's leading artists. And Ralph M. Pearson, usually a dissenter, concurs on page 24 with Mr. Jewell's well presented thesis.

We might be wise to return to the Greeks who had a building for it—the Parthenon. Let us give our talented architects, sculptors and painters opportunity to collaborate, to combine in functional and aesthetic terms our reverence for the past and our aspirations for the future. Pooling their disparate resources should supply the solution to the what and why of war memorials.

What better place to start than with the United Nations Organization's new “Geneva.”

March 15, 1946

New York Points a Way

IT APPEARS that there is a chance that New York will lead the way in giving material state support to its artists—a role that is natural in view of the cultural prestige the artists have brought to the state (New York has at least ten times more artists than any other state). This gesture has taken a most practical course. Creation of a State Commission of Painting, Sculpture and Graphic Arts with a \$75,000 appropriation to buy works of resident artists for use in public buildings is called for in a bill introduced March 6 by Assemblyman MacNeil Mitchell and State Senator Floyd E. Anderson.

Sponsor of the bill is a committee of distinguished art patrons, of varied aesthetic taste, headed by Juliana Force, director of the Whitney Museum. Mrs. Force in a memorandum to the press calls attention to the fact that “at the present time there is no public program in either federal or state governments to satisfy the great increase in the public's desire for art.” She makes it plain that this is no relief project, but a program founded on public use of art, and profiting from the earlier W. P. A. experience.

Mitchell's bill provides for a commission of nine members—three museum directors, three artists and three government officials. Operating without pay, the commissioners would be assisted by a paid director in acquiring paintings, sculpture, drawings, and prints, exclusive of murals and monuments.

Here, it seems, is a piece of legislation that should have the support of all art loving New Yorkers. It is now being debated in Albany, and a telegram to your local representative would help.

FELIX WILDENSTEIN HONORED:—An honor well merited was conferred on Felix Wildenstein March 12 by the Art Galleries and Decorative Arts Division of the Federation of Jewish Philanthropies. A luncheon was tendered him at the Hotel Savoy Plaza, at which 75 leading figures in the art world came to pay their respects and a parchment scroll was presented to Mr. Wildenstein, given “in grateful recognition of his many years of unselfish service in the cause of communal and civic welfare.” Mr. Wildenstein's tireless efforts to ease the burdens of the sick and unfortunate have indeed won the admiration of his fellows and earned the gratitude of the community.

ASSISTING THE QUAKERS:—The Quakers, sometimes called the Society of Friends, is an organization against which no man has ever been able to charge bigotry or racial intolerance. Their conception of friendship forms an over-all picture, and so when the Society let it be known that it needed assistance for its program of sending parcels to Europe, the artists of New York City were quick to step to the front. Many have already donated works of art for a benefit exhibition, opening at the Nierendorf Galleries on March 25. The show will close March 30 with an auction sale, with the entire proceeds going to the Quakers. The artists have given their work; Mr. Nierendorf has given his gallery; you can give to a worthwhile cause—and at the same time receive a good example of contemporary modern art. The auction begins at 4 p. m.; the address is 53 East 57th Street.

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THE READERS COMMENT

Prefers a Lottery

SIR: From my intimate contact with artists throughout America I know that the present jury system is an incubus that ought to be annihilated by further enlightened discussion. As the jury system functions now every honest person will agree that it is an impediment to the true art appreciation in America by misguiding the public as to the plastic value of a picture. No wonder that so many artists refuse to submit their paintings to exhibition juries.

The last national jury selections have reached such a low point that even a Lottery can't fail to bring better or at least not worst results. The ART DIGEST, as the magazine distinguished by its boldness, ought to undertake a national poll among the artists to determine whether they favor the lottery as the fairest medium of selection. Certainly a lottery will eliminate the fantastic fallacy of expecting a competitor to judge one's work. A painting, the very moment it parts from the easel and goes to the market, is a commodity.

Therefore an artist who sits as juror has a subjective attitude and as such is disqualified as an objective critic. Of course there are exceptional artists such as Chardin who always insisted on not denying any one his sacred right to exhibit. But since this can't happen today with thousands of eager artists the lottery is the best substitute.

But lotteries may not sound as practical to people who wish to imprint their importance as critics. In such a case I would rather have leading commercial artists judge our work rather than so-called fine artists who in most cases have been such poor illustrators. These men involved in money making have no ego to satisfy except their pride as craftsmen. Furthermore, such men possess an honest judgment not blurred by complexes of grandeur and an eagerness to stifle their competitors as the so-called fine artists have.

—ARISTODIMOS KALDIS, New York.

Weber and El Greco

SIR: Having read the letters of both Mr. Pina and Mr. Bagley, I think it time to observe that religion does not, necessarily, have anything to do with faith (or works), much less with dogma or the organized churches, but only with worship and ecstasy. Both of these I find to a degree of almost terrible intensity in the Talmudist paintings of Max Weber, an artist whom El Greco would have understood.

—EVELYN THORNER, Sumner, Wash.

By Their Faces . . .

SIR: I find very stimulating the articles by Ralph M. Pearson, and also by Evelyn Marie Stuart. Couldn't you arrange to publish photographs of these two—seems we should know them better.

—SIGNE A. HEDLUND, Everett, Wash.

Dublin, New Hampshire

SIR: Just for the record, Alexander James was not a resident of Dublin, Vermont, but of Dublin, New Hampshire.

—MICHAEL JAMES, Dublin, N. H.

Welcome Words

SIR: I turn immediately to the Editorial section, and usually find myself in agreement with the views therein. Your coverage of art news is really fine.

—JANE F. HOTCHKISS, Santa Monica.

tor, Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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THE Art Digest

PEYTON BOSWELL, JR., Editor

March 15, 1946

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George Inness Re-evaluated

The following article by Elizabeth McCausland is a digest of her 12,000 word monograph on George Inness, published by the George Walter Vincent Smith Art Museum (see Art Book Library, page 28) in connection with the Inness Exhibition now being held in commemoration of the Museum's fiftieth anniversary. The 47 oils and numerous drawings shown, selected by Director Cordelia Sargent Pond and Miss McCausland, cover a period of almost fifty years of Inness' life and work, and form the basis for the writer's thoughtful re-evaluation of his work. After the exhibition closes in Springfield, Mass., on March 24, it will be shown at the Brooklyn Museum (April 5 to May 12) and at the Montclair Museum (May 19 to June 23).

By Elizabeth McCausland

GEORGE INNESS bridged the golden day of Mount and the brown decades of Eakins. One of the most authentic of 19th century American artists, he is also one of the least appreciated. While Hudson River and Rocky Mountain painters flaunted flamboyant panoramas and Church apotheosized the Andes, Inness cultivated his acre of mensurable Hackensack and Medfield meadows, of moderate New England harvests, of half-light mists seen from a Montclair studio window. To him nature was neither a stage piece nor a contour map; rather it was an intimate land, demarcated by personal bound-

aries of changing season, light and style. . . . Finding his horizon narrow, he chose an area commensurate with opportunity—what he called *civilized landscape*. Being compelled to realize itself within limits if it were to realize itself at all, Inness' art speaks modestly of its theme. That very modesty is undoubtedly the major reason for the over-long neglect of his genuine merit.

Yet the modesty of his aim gives Inness' art its strength. Another modest painter once said: "Try to conquer

those qualities which you do not possess. But above all be true to your own way of seeing. This I call conscience and sincerity." Corot might have been writing of Inness; for today Inness is acknowledged as one of America's half dozen important 19th century painters precisely because he was true to his own way of seeing. Others saw vast expanses of mythical landscape peopled with misty wraiths rising from impossible mountain peaks; but Inness looked at the nearby acre of his own backyard. . . . Like Corot, Inness painted a serene world—a world unharried by inner tempests, and a world in which outer storms took on a stable air.

If naturalism is the background for Inness, the term must be read to mean more than physical representation of natural appearances. Nature surely meant more to Inness than a congeries of objects, items, materials, textures and surfaces. For him it must have meant the total natural world in which man lives, sees, feels, senses, experiences, thinks, moves, acts, suffers, and dies—as well as external "facts" of changing light and foliage, field and meadow and gentle hill, winding curves of Hudson and Delaware, an occasional farmhouse or old stone fence, or a human figure placidly subsidiary to the land.

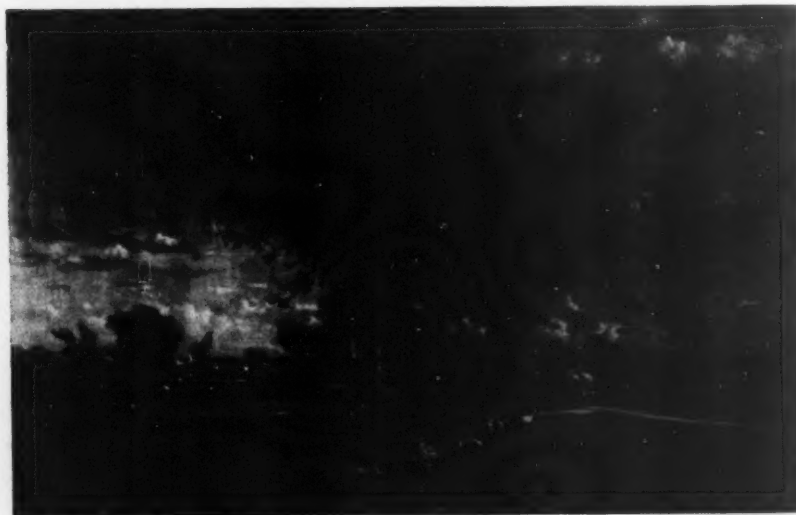
A spiritual or moral content of human experience is plainly embodied in Inness' view of nature and set forth in his painting. To describe this content the adjective "serene" may be repeated;

[Please turn to page 30]



Christmas Eve: GEORGE INNESS. Lent by Knoedler Galleries

Landscape (1864): GEORGE INNESS. Courtesy of Harry Shaw Newman Gallery



March 15, 1946



Four O'Clock Ladies: ARTHUR B. DAVIES

Art of Ryder and Davies Contrasted

THE EXHIBITION of paintings by Albert P. Ryder and by Arthur B. Davies, at the Ferargil Gallery, brings to mind a pronouncement of Proust, that I recall imperfectly, to the effect that the function of the artist is to create a new universe totally unfamiliar to the beholder, yet comprising familiar objects. It seems that both of these artists in quite disparate idioms have accomplished this feat, for out of the discernible features of the everyday experience, they have fashioned new worlds.

Ryder's heritage of seafaring ancestors, probably, gave him the pre-occupation with the sea that is evidenced in so many of his paintings, but they are the "perilous seas of faery lands forlorn" on his canvases touched into mysterious beauty by a magical splendor of light and shadow.

At times Ryder drew upon literature for subjects, but his work was never literary; passing through the alembic of his imagination, a startlingly new conception of the theme appeared. His homely scenes of rural life possess a serenity and a lyrical quality that set

Girl with Flower: MAX KAHN. On View at Weyhe Gallery to March 27



them apart from the ordinary landscape. The most familiar aspects of his work are to be found in this exhibition—sails spread against a somber sky through which the moon breaks in a glimmering diffusion of silvery light, coves dark with mystery.

But one of the most appealing canvases, because of its rare mood, is *Improvisation*, a woman seated at a piano with back turned to the spectator, a white dress and blue sash striking out of mellow shadows. The plastic solidity of the figure is notable. Perhaps, this was the young lady whom Ryder heard at her piano and decided to marry on the spot, but was dissuaded by friends.

From the wide range of Davies' oeuvre, some characteristic works of various periods have been selected. The realistic portrayal of colorful figures silhouetted against a charming landscape in *Four O'Clock Ladies*, or the tender depiction of childhood in *Cinderella* are decided contrasts to the later fantasy—such as *Balance of the Golden Scale*, classical figures grouped like a musical phrasing, or again the curious absorption in antique legend blended with direct observation of native scene in the *Heifer of the Dawn*.

—MARGARET BREUNING.

What Price Davies

An intriguing story is recounted by Emily Genauer of the *New York World-Telegram* in connection with the current Ryder-Davies exhibition at the Ferargil Galleries. It has to do with Davies' *Four O'Clock Ladies*. Miss Genauer:

"Mrs. Chauncey Blair bought it from the artist in 1905 for \$500, Fred Price, gallery director, tells me. Later she sold it to Price for \$1,500. Price sold it to Stephen C. Clark for \$2,500. Subsequently he bought it back for \$3,000. Duncan Phillips bought it from him for \$4,500. Three years ago Phillips bought from Price the famous Ryder canvas, *Macbeth and the Witches*, and Price allowed him \$6,000 on the purchase for the Davies. Now the *Four O'Clock Ladies* hangs on the Ferargil walls again, priced at \$6,500."

Color from Stone

A DEBUT SHOW involving craftsmanship worthy of the ancient guilds is currently on view at the Weyhe Gallery. Max Kahn, introduced and sponsored by the Chicago Art Institute's curator of prints and drawings, Carl O. Schniewind, is that rara avis, a color lithographer who does all his own work. He grinds his own stones prior to the actual drawing, grinds his own color inks and prints his own editions on a hand press. In addition to which he uses tremendous stones, up to five per lithograph and I shudder to think what each must weigh many of the finished products measuring as much as 26 by 19 inches.

Fortunately, Kahn's technical virtuosity, impressive though it is, does not overshadow his performance as a creative artist. His designs are simple, strong and direct, yet capable of conveying many nuances of mood and emotion, and his color is unusually subtle for the medium. *The Open Window*, one of the outstanding pieces in the exhibition, has much of the dynamic ruggedness that one finds in the work of Hartley. The nude half-figure of the *Girl with a Flower* is firmly modeled in delicate flesh tones; another *Seated Nude* is beautifully placed against a soft green background.

Among other commendable prints are the darkly romantic, moonstruck *Woman Walking*; a sensitive *Guitar Player* and the intense *Woman with Folded Hands*, all of which are priced between \$24 and \$50.—JO GIBBS.

Kaz, Sculptor

Whether he is working in stone, wood, bronze or plaster, sculptor Nathaniel Kaz always arrives at strong expression, reached alternately through fluent designing or tender interpretation. At the Associated American Artists Gallery (through March), 28 works attest to the talent of this young artist who earns a living working for the *New York Post's* Art Department.

Not yet an even creator—for Kaz is still feeling his way towards mature statement—he has already produced many moving works such as the mahogany *Adam and Eve*, the poetic study of a young girl titled *Fragment* and the archaic prophet, *Bearded Man*. On the other hand *Don Quixote* is a spindly, amusing figure in bronze that hardly suggests the significance of this valorous knight.—J. K. R.

Trends from the G. I.

There has been much talk about what influence the returning G.I. artist will have on American culture. Cpl. Fritz Zorn, in his foreword to the catalog of G.I. works at the Tribune Book and Art Center, has summed up this influence as a trend towards more concrete expression and a new school of universality.

Paul Ashley almost steals the show with his expressive woodcarvings of New Guinea natives. Other works of note include the powerful watercolors by D'Avino, Russel C. Hoban's Daumier-like drawings of the administrative side of army life, and Daniel Shapiro's etching, *Children and Rubble*. The exhibition will continue until March 31.—J. C.

Views from the South

MEXICO AND GUATEMALA have provided material for Henry Schnakenberg's watercolor brushes in an exhibition opening March 18 at the Kraushaar Galleries. A sense of architecture marks the artist's work, particularly in his movementful *Oaxaca—Santo Domingo* and his direct impression titled *La Iglesia*. The latter depicts a small building described by the artist as one of the most perfect examples of Mayan architecture before the domination of the Toltecs. *El Juego de Pelota* appeals compositionally and shows a ceremonial ball court. *Teotihuacan*, "the place where those who die become Gods," is a dramatic work, while *Storm Over Mountains* is solid impressionism.

If there is any cause for complaint it would be in the direction of color. It is the one weak phase in an otherwise satisfying show. There is more color in Central America than the artist would lead us to believe. Occasionally, as in *Guadeloupe*, Schnakenberg lets himself go colorwise and the result is a happy one. Through March 30th.—BEN WOLF.

On the Maine Coast

In fluent watercolor Ethel Katz has dramatized the sombre glory of the Maine coast (at the Marquie Gallery through March 30). Miss Katz, an Art Students League instructor, works in wet, loose technique and bold palette punctuated by brilliant passages of electric blue. Distinguished among these strong paintings are *Tide Pool*, with its stern rows of tree, rock and boats; the threatening *Storm over Monhegan*, seen a moment before the fury is released, and *Half-Tide*.—J. K. R.

Occupying the place of honor in the current exhibition of modern French paintings at the Lilienfeld Galleries is Utrillo's sparkingly fresh, airy French Town, reproduced below. This is a pleasant show, made up of pictures familiar and unfamiliar which were painted over the last twenty years. Among them are a pale Braque Still Life with Fruit and Knife, a typical and excellent Vlaminck snow scene, Derain's well-known and still rewarding Bridge of St. Maximin, a jewel-like Bombois Landscape with River and Souverbie's handsome beach study.



March 15, 1946



Block House at West Point: ARCHIBALD ROBINSON

For Lovers of Americana and the Old Days

THERE ARE COWBOYS AND INDIANS, prairie fires and city conflagrations along with quieter scenes both urban and rural all over the walls and informally stacked on the tables at Kennedy & Co. As befits a large exhibition by a major print firm, most of these watercolors and drawings of 18th and 19th Century Americana are the originals of subsequent prints and published illustrations, or intended for that purpose.

Forest Wilds and Uncultivated Wastes

of Our Country was the title of the project to which belong the atmospheric watercolors of George Harvey. According to Harvey's ambitious prospectus, "The design of the work is primarily to illustrate the scenery, resources and progress of the United States; the first great national offspring of the parent land" (sic!), and Washington Irving was to have edited the text. But due to financial difficulties, only four pictures, representing the four seasons, were ever published. Kennedy shows 18 of the 39 originals listed in the brochure.

Another large collection, rivaled only by the one in the Library of Congress, are the drawings of Rudolph Friederich Kurz, which are the visual record of his *Experiences Among Fur Traders and American Indians on the Mississippi and Upper Missouri, 1846-1852*. Kurz was a first rate draftsman, and a true romantic in his sympathetic observations of Indians and buffalos of the West.

Of unusual interest also are the only four known original watercolors by W. H. Bartlett, very delicate in color and the treatment of detail; a series of charming, meticulous little watercolor drawings by Baroness Hyde de Neuville, royal refugee from Napoleon, who took particular interest in the New World homes of her fellow-emigres and the more fashionable street corners of Little Old New York (Warren and Greenwich Streets, 1808). Wash drawings for F. O. C. Darley's illustrations of the *Leather Stocking Tales* are skillful compositions, full of action and touched with humor that one suspects was not wholly conscious.

Among other items that should be noted for various interesting points are A. B. Frost's dark, chokingly smoke-filled rendition of men fighting a prairie fire; Governor Pownal's view of Bethlehem, painted about 1742 (he did a series of "cities," many of which were used to familiarize naval men with our rivers

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Sunset: EUGENE BERMAN

Berman Paints in the Grand Tradition

TWO YEARS AGO when Eugene Berman had his last exhibition, I wished that museums would line up for his big allegorical figure paintings and hang them where they would do the most good. There was—and still is—painting in the grand tradition, brought up to the mid-twentieth century by surrealist twists here and there, but nevertheless as easy to admire by the ordinary Sunday afternoon museum visitor as Veronese. His new show, now at Julien Levy, is possibly even handsomer than the last one. While museums are still the only practical solution for these canvases, it is apparent that the perfect use for them would be as decorations for a classic theatre devoted to tragedy—a use to which they would undoubtedly have been put had they been produced in the Renaissance from which they derive.

Berman is not only one of the most talented painters of our day, but he has one (or more) of the most beautiful models. Again it is the single-figure pictures, or those dominated by the single figure, that impress one most. He gives dramatic importance to these heroic females by limiting background space almost to a backdrop. Richness of velvet gowns adds to the stress in textural contrast with the flatness of greyed plaster and masonry walls. (Overall color tonalities are subdued but often vibrant, and there are plenty of accents.) I can

think of no one today who approaches Berman in revealing the modeling of a body completely hidden in heavy drapery, or who can make a back or hands more aristocratically expressive.

A new "surrealist twist" is holes—worm holes, bullet holes or holes of decay—in the walls, rocks or even sometimes eating bloodlessly into the figures themselves. These symbols of decay plus a spatter technique do lend surface interest to the canvases. Whether or not they contribute anything more isn't immediately apparent.

Three architectural subjects are included in the show. While both interesting and inventive, they seem a little too stagey, and scarcely compete with the monumental demi-goddesses or the sadly sensitive portrait of Rico Lebrun.

—JO GIBBS.

Helen Hackett Joins Portraits

Portraits, Inc., announces that Helen Hackett has become associated with its galleries at 460 Park Avenue, adding one other distinguished name to the firm's staff. Starting in 1928, Mrs. Hackett directed her own gallery for several years and was instrumental in introducing numerous contemporary Irish artists who are now prominent in American art circles. She specialized in portraits.

The gallery's annual "Portraits in Review" will take place next month.

Pepsi-Cola Picks Deadlines & Juries

ENTRY BLANKS for Pepsi-Cola's 1946 competition, *Paintings of the Year*, are already due, but those who received them late because of mail forwardings should rush this information through in all possible haste as it does not affect the receipt of the paintings, which are due by states as follows:

California, Arizona, Colorado, New Mexico, Montana, Idaho, Wyoming, Washington, Oregon, Nevada and Utah: work due March 20 at Brugger Transfer and Storage, 1128 South Western Ave., Los Angeles 7, Calif. Screening jury: Lorser Feitelson, Clarence Hinkle, Arthur Millier, Millard Sheets and William Gaw.

Georgia, Florida, Alabama, Mississippi, North and South Carolina, Tennessee, Texas, Oklahoma, Louisiana and Arkansas: work due March 22 at Cathcart Allied Storage Co., 134 Houston Street, N.E., Atlanta, Ga. Screening jury: Ben Shute, Lamar Dodd, John McCrady, James Chillman, Jr., and L. P. Skidmore.

Kansas, Missouri, Illinois, Iowa, Nebraska, North and South Dakota, Minnesota and Wisconsin: work due April 1 at Newcomb Macklin and Co., 408 North State Street, Chicago, Ill. Screening jury: Francis Chapin, Edward Laning, D. S. Defenbacher, Louis Ritman and Charles Killgore.

Michigan, Indiana, Ohio, Kentucky, West Virginia and Western Pennsylvania: work due April 6 at the Sam Davis Co., 1510 Elm Street, Toledo, Ohio. Screening jury: Clyde Burroughs, Carl Gaertner, Hendrik Mayer, Samuel Rosenberg and Blake-More Godwin.

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut: work due April 13 at J. W. McBrine, 455 Stuart Street, Boston, Mass. Screening jury: Karl Zerbe, Edmund Quincy, Bartlett H. Hayes, Jr., Charles H. Sawyer and Stephen Etner.

Delaware, New Jersey, Maryland, Virginia, Washington, D. C. and Eastern Pennsylvania: work due April 20 at Fidelity Storage and Warehouse, 1809-13 Market Street, Philadelphia 3, Penna. Screening jury: Emlen Etting, Albert Serwazi, Maxwell Simpson, Joseph T. Fraser and Richard Lahey.

Greater New York, New York State and Southwest Connecticut: work due May 1 at the Hayes Storage and Warehouse, 305-7 East 61st Street, New York City. Screening jury: Waldo Peirce, Maurice Sterne, Victor Tischler, Nicolai Cikovsky and Henry Botkin.

The National Jury of Selection, which will meet in New York May 16, 17 and 18, is made up of the following representatives of each of the Regional Juries: Millard Sheets, Los Angeles; Ben Shute, Atlanta; Daniel S. Defenbacher, Chicago; Blake-More Godwin, Toledo; Karl Zerbe, Boston; Emlen Etting, Philadelphia, and Waldo Peirce, New York.

According to Director Roland J. McKinney, the separate jury of awards, which meets on May 22, is composed of Thomas C. Colt, Director of the Virginia Museum of Fine Arts; Leon Kroll, artist, and Arthur Millier, critic.

The Art Digest

Master Drawings

AN EXHIBITION OF DRAWINGS, on view at the Schaeffer Galleries, includes work from the 15th through the 19th centuries by Italian, German, Flemish, French and English artists. Yet the amplitude of this collection is not so remarkable as the distinction of its items, many of great rarity, all of arresting character. One rare drawing is by the Florentine, Lorenzo Monaco, *Christ*, done in tempera on linen and, probably a sketch for a later painting, yet even in this form displaying the Sieneese tenderness and power of design that marks his work. Another hard-to-come-by item is by the Flemish Pieter Brueghel, a departure from his familiar work in that it contains no figures, but is a pure landscape.

Paninni is represented by *Figures in Ruins*, in which the graceful figures are the compelling interest of the decorative scheme and the imaginary classic ruins merely effective *decor*. Two miniature-like pieces, *Cavalry Scenes* by Stefano delle Bella, immediately suggest the influence of Callot in their exquisite precision of line and resolution of movement to sound design.

A group of caricatures by Pier Leone Ghezzi, reveal this artist's power to sum up personality with swift spirited line. *The Barber*, *The Wigmaker*, *The Lady of Fashion* are brilliant characterizations.

Piranesi's *Architectural Fantasy*, Piazzetta's seductive *Head of Young Girl*, Guercino's finely balanced *Landscape* with arched bridge and flowing stream, Magnasco's *Figures Carrying Burdens*, poised between the baroque and the rococo, and Parmigianino's ornate *Adoration of the Shepherd* are all notable. A group of caricatures by Tiepolo displayed his audacity of design, his consummate draftsmanship and his unflinching invention. *Gentleman in Knee-Length Coat* gives us the complete summary of the subject although his back is turned to the spectator.

Among the German drawings, *The Destroying Angel*, by Bartholomeus Spranger, is intensely dramatic, conveying the sound of the rustling draperies of the descending figure. Hirschvogel's *Landscape with Tower*, reveals the sensitive observation of nature that gives delight in his engraved work. Hubert Robert is represented by a radiant, *Italian Garden*, in sanguine, that possesses the breadth and beauty but none of the magniloquence of his large decorations.

Daumier's, *The Connoisseur*, apparently a study for a familiar painting, is a remarkable epitome of character chiefly attained by bodily gesture. His *The Counsel for the Defense* (see cover) is one of his powerful indictments of court room figures.

Rowlandson's engaging caricatures such as *Consulting the Sun Dial*, *Woman in a Bonnet* and *The Pedlars* are incomparable. His witty comment on life often obscures his gifts for landscape, but *Village Inn* is an admirable illustration of his keen observation and delicate handling of natural forms. Besides these random selections, there remains a wealth of fascinating exhibits. (Until April 13.)

—MARGARET BREUNING.

March 15, 1946



Card Players: FOLLOWER OF CARAVAGGIO

Caravaggio's Influence on His Times

CARAVAGGIO AND THE CARAVAGGISTI, an exhibition of unusual interest at the Durlacher Gallery, presents in a series of impressive canvases the change that Caravaggio effected in the late 16th century through rejection of the outworn "grand manner" of the Renaissance, supplanting it with a dramatic naturalism which looked upon both art and nature with a new vision. All the suavity of grand masses, the propriety of gestures deprived of any emotional significance which had been evolved by the Eclectics from the Old Masters, were renounced by Caravaggio for vehemence of expression and violent con-

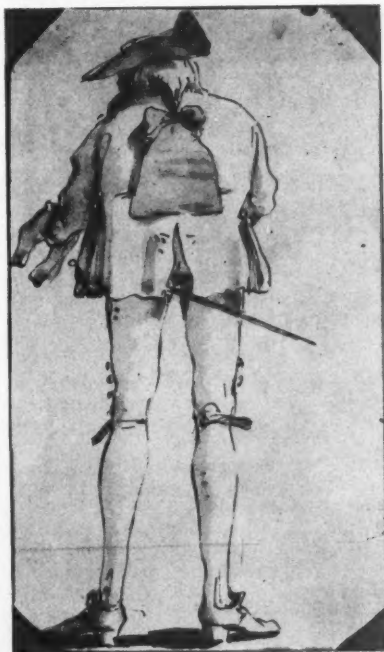
trasts of strong illumination almost savagely attained at times with impenetrable darkness. Escaping conventional classic subjects, now degenerated into tameness and insipidity, these artists brought a re-birth of vitality that, reaching through Spain and the Netherlands, touched Rembrandt and Rubens and gave a stimulus to French art.

The Geographer, by Ribera, with its sweeping diagonals, large forms, exaggeration of pose and the high light of the face acting as a foil for the darkness of the enveloping robe suggests how ably this Spanish-Italianate artist conveyed the message of Caravaggio's naturalism to Spain. It is equally evident that Gerard Honthorst, in his *Backgammon Players*, was one of the artists responsible for bringing this new ideology of artistic expression to the Dutch. In *Girl with a Candle*, by Georges de la Tour, the dramatic illumination of the realistic figure reveals Caravaggio's influence on French art.

St. Francis in Ecstasy, by Caravaggio himself, completely escapes the conventions of religious subjects so threadbare at his contemporary moment. It also escapes sensationalism through its warm humanity—even the figure of the angel supporting the saint displays not violence of gesture, but a tenderness of affectionate care that one would naturally call humane, rather than the frigid superiority usually attributed to the heavenly host. The artist was obviously bored with religious conceptions as he found them. Massimo Stanzione's *St. Catherine of Alexandria* possesses a grandeur of conception and a majesty of form that accounts for the reputed jealousy of Ribera.

Salvator Rosa's *Glaucus and Scylla* transforms an old myth into a fresh compelling version, just on the edge of the romanticism that Rosa later de-

[Please turn to page 30]





The Meeting: JON CORBINO

Friends in Deed

THE FRIENDS OF ART OF KANSAS CITY was formed in 1935 to circumvent a clause in the will of William Rockhill Nelson which dictated that none of the trust fund left to the Nelson-Atkins Gallery could be used for the purchase of paintings by artists who had been dead for less than thirty years. Few museums are blessed with such an actively interested organization, for individually and collectively the Friends have presented the Gallery with thirty-nine carefully chosen works of contemporary American art since it came into being.

At the Eleventh Annual Meeting, the membership chose *The Meeting* by Jon Corbino for its 1945 official gift to the Gallery. The gentle, almost prancing movement of the graceful central figure, the rhythmic weaving of the com-

Ballet Dancer: BARNARD LINTOTT



position and understated color made this canvas an outstanding one in Corbino's last one man show.

Four other paintings were presented to the Gallery from twenty invited to Kansas City for consideration last December. One of Marsden Hartley's famous Katahdin series, the smoldering *Mount Katahdin, November*, was the gift of an anonymous donor. *Noel With Violin*, Gladys Rockmore Davis' sensitive and glowing portrayal of her young son which was a consistent popular prizewinner in Pepsi-Cola's first Portrait of America exhibition, was presented by Mr. and Mrs. Otto Wittman. *Ballet Dancer* by Barnard Lintott (see reproduction) was given by Mr. and Mrs. Herbert V. Jones in memory of Fred C. Vincent; and as a not unusual dividend, a group of Friends of Art gave *The Strike*, a watercolor by Donald Burns.

Private collectors bought an additional four paintings from the group—works by John Heliker, Hobson Pittman, Gladys Rockmore Davis and Robert Philipp—all of which remain in Kansas City.

Pleasures of Rural Life

Dahlov Ipcar, daughter of sculptor William Zorach, lives with her husband and children on a salt-water farm in Maine. At the A.C.A. Gallery her pleasure in this island life is stated—in 20 paintings praising healthy, hearty living.

All is pleasant it seems on Georgetown Island; the roosters crow lustily in *The Pride of Their Youth*; horses rear decoratively like gay ceramics in *Three Colts*; *Billy the Kid* poses proudly in his cowboy suit and barefoot daughter gets her vitamins the right way, from the bright sun over the fields.

Strangely enough, however, some of the most successful canvases in the show are not the large figure compositions but graceful still-lives designed around homely furniture, an old vase and a few sprigs of leaves. Perhaps best among the rural scenes are *Milkhouse on a Winter Morning* which nearly captures the magic of cold daybreak and *Breakfast* (with the hogs).—J. K. R.

They Paint Alike

A new twist on the old Whodunit game is played at the Galerie Neuf (open evenings 7 to 9 p.m.), where near-identical paintings by identical twins Ruby Barco and Ruth Dennis are on view through April 14. It was the twins themselves who favored hanging these symbol-haunted oils according to alternating authorship; for unlike their well-known counterparts, Raphael and Moses Soyer, the two young women enjoy their similarity of style. Whereas the Soyer twins, along with younger brother Isaac, long ago agreed never to study or work together, Ruby and Ruth discuss each picture they paint, often starting on similar subjects simultaneously.

Notable among these romantic depictions of feminine loneliness are portraits of their rooms, striking for unusual but successful color combinations. In the past year both Ruby and Ruth were married and are now painting in separate studios. The most recent paintings indicate that their next joint show will be much more varied.—J. K. R.



Bareback Rider: BYRON BROWNE

Don't Shove, Don't Push

HURRY! HURRY! HURRY! The Big Top's in town . . . and believe it or not it's on 57th Street. Clowns, Tumblers, Acrobats, Bareback Riders perform their wonders to behold in an exhibition of paintings, finding their inspiration in the circus, now current at the Kootz Gallery.

The center ring is devoted to the antics of Pablo Picasso's *Acrobat*, familiar to visitors at the Museum of Modern Art, where it has been on loan during the war from the artist's personal collection. Dated 1930, it's simplified white form against a grey background demonstrates how few elements are required in the final analysis to create a work of art. Line is subtly employed to afford a minimum of detail.

Fernand Leger is seen with two examples of his brush titled *Chinese Juggler* and *Acrobats With White Horse*. The former opposes a blue ladder against white rings to achieve compositional rhythms while the latter employs a broken triangular arrangement.

There's a loose work by Carl Holty titled *Trapeze* and an adroit line drawing by Alexander Calder titled *Alley-Oop. Entrance of the Clowns* by Romare Bearden and *Bareback Riders* by Byron Browne are top performances in Mr. Kootz's aesthetic Circus. William Bazotes and Robert Motherwell lend gay color to the Big Top but have maintained a discreet distance between their abstract metiers and the tanbark. Congratulations to a gallery with a sense of showmanship. To continue through March 23.—BEN WOLF.

Maine Views by Gallagher

This past fortnight brought to a close an exhibition of watercolors and etchings by Sears Gallagher at the Grand Central Galleries. Here the artist was concerned mostly with tranquil views of the Maine coast; the frail fishing craft and the stolid fishermen—all recorded with a solid sense of quality and design. Outstanding exhibits: *Below the Falls*, *Salmon Fishing* and *Coast of Monhegan*, and the two etchings, *Seiners* and *Black Rock, Monhegan*.—J. C.

Carroll Tyson

AN EXHIBITION of paintings and watercolors by Carroll Tyson, at the Wildenstein Galleries, reaches up to a total of sixty-five items, yet does not contain a "repeat," although some of the same subjects have been rendered from a different point of view. The landscape paintings range from such panoramic canvases as *Union River* or *Entrance to Somes Sound* to vivid seizures of more homely themes, such as *Fish Wharves* or *Johnny Murphy's Place*.

These scenes of Maine, principally of Mount Desert, have been seen not alone with fine perception of the effectiveness of mountain contours against the clarity of dazzling, blue sky, but have been recorded with a warmth of affection for place that makes itself felt on every canvas. Many of the paintings have been brushed with impressionistic wealth of colors set in effective juxtaposition such as the glowing *Beech Cliff*, or the contrasted brilliance of *Huckleberry Bushes, Autumn*.

The majesty of *The Western Mountains*, their masses cut by curving planes of rock and their peaks irradiated with light, or the magnificence of *Entrance to Somes Sound* are actual pageants of natural beauty, but held to fidelity of scale and harmony of design. Some of the most delectable canvases are on a smaller scale, such as *Frog Pond*, its shimmering, blue surface mirroring the bare trees that surround it, while a bright red boat at its edge provides a spectacular accent to its seclusion.

Other canvases that should be mentioned in a prodigality of items are: *Somes Sound*, *Newport Mountain*, *Abandoned Farm* and *Seal Pond Cove*. The watercolors are landscapes of much the same themes as the canvases, but two pastels of nudes make impression because of their fluent modelling, warm glow of flesh tints and easy bodily gestures. (Until March 30.)

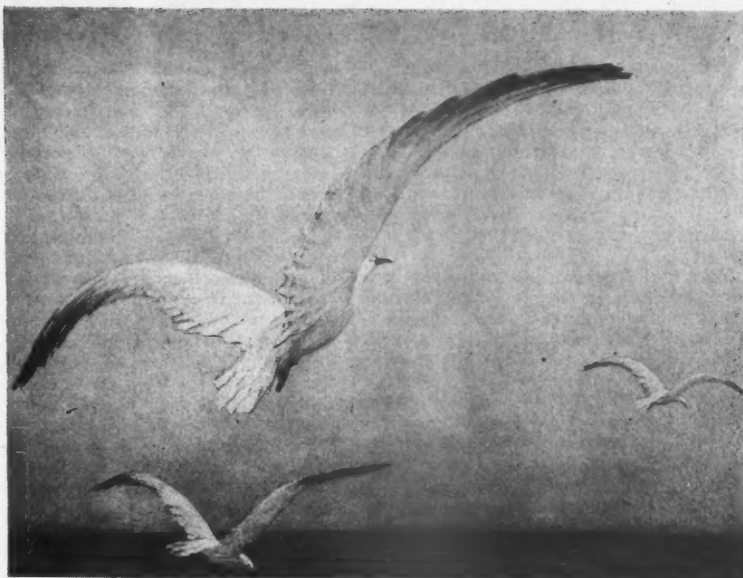
—MARGARET BREUNING.

Progressive Americans

The Chinese Gallery, which opened its door to contemporary art some months ago, has assembled another group show of "Progressive Americans," this time including many works by newer exhibitors. That so many "progressive" artists should speak in the language of ancient civilizations—refined and translated, of course, by such research guides as Klee—is perhaps only a sign of the times. Thus we have Leroy Weber, Jr., who shows, among others, a *Twentieth Century Cave Painting* and *American Indian Painting*. Taken with the lightness probably intended, they are graceful, knowledgeable exhibits. A similar approach to Adolf Odorfer's sculptures will also yield amusement and satisfaction.

Turning from primitive inspiration to the colorists, there are three chromatic canvases by newcomer Ike Newport which utilize bold slashes of color to build up form and pleasure; a large George Constant *Lillies* (a refreshing change from that artist's feminine world) and a group of figure compositions by Golubov which sturdily construct solid form from thick muted pigment.—J. K. R.

March 15, 1946



Gulls: EMLLEN ETTING. Lent by Kay Halle

Emlen Etting Continues Aesthetic Search

EMLLEN ETTING, whose paintings are on view at the Midtown Galleries, impresses one in his work as an artist who, having been long preoccupied with service in war, has now returned to his vocation with a fresh intensity. He may be said to be having a go at several forms of artistic expression—realism, fantasy, portraiture, decorative design—as though trying them all out to find his true *metier*.

In the realistic brackets, *Fortune Teller* is a felicitous achievement. The figure of the shoddy, pretentious woman in a shoddy, pretentious milieu is a striking characterization supported by accomplished brushwork, clarity of contours and sound composition. *Holiday Battleground* (Hyde Park, London, 1945), with its frankly amorous couples, is not entirely a pretty sight, yet the organization of figures, recession of landscape and embowering trees gives distinction to this banal scene.

Icarus is a delightful fantasy. This

early young aviator, seems to have lost the wax wings provided by his father, yet he still soars upward, his finely-modeled body sharply defined against the blue depths of sky. *Angel*, with trumpet and flying draperies, on wings through the heavens and *Herald*, another angel standing with outspread wings, are both imaginative conceptions, convincingly realized. *Francis* is a charming portrait of an adolescent, while *Angelica Hollins* with ingenuous, intent gaze is an appealing and unusual presentment of a child.

The big canvas, *Gulls*, with outspread wings, blue of sky and sea, is decorative and skillfully designed. If *Music of the Sphere* and *Lot's Wife* failed to appeal to the reviewer, it may be because there was too much competition with the real excellences of the showing. (Until March 30.)—MARGARET BREUNING.

Willows and Winter

"Willows and Winter" is the apt title for Harry F. Waltman's disarmingly fresh group of landscapes, at the Grand Central Galleries (57th Street Branch). Nearly all the pictures were painted around the same pleasant brook in Dover's Place, Dutchess County, N. Y., where the artist was receptive witness to each nuance of seasonal mood. There he was working one day in late summer when he caught the hint of change in the air and correctly named the picture, *Summer—The Last Day*. From then on each of the many and always rewarding changes in the brook and its guardian willows were set down—under morning, afternoon and evening light—from the whisper of fall through late autumn to the first snow until the new cycle began, to be recorded with fine evocative essence in *Willows in April*.

Not a flamboyant artist, Waltman has captured mood in his best pictures by using broad areas of flat fresh color enlivened by descriptive passages in deceptively modest style. Notable among these honest paintings are *Changing Color* and *Copper Tinted Hills*.—J. K. R.



Figure: CARROLL TYSON (Pastel). On View at Wildenstein to March 30

New York Sees Gems from Hands of Masters

THE COMPREHENSIVE SHOW of great European Drawings currently on view at the Metropolitan Museum provides much aesthetic nourishment for artist and student alike. Beginning with Leonardo da Vinci, the exhibition traces the history of drawing down through the 19th Century as represented by the museum's recently acquired Ingres pencil portraits.

The new Ingres additions to the Museum's collection include: *Lady Cavenish Bentinck*; *Madame Guillon-Lethiere and her Daughter*; *Merry-Joseph Blondel*; *Louis-Francois Bertin*; *Ursin-Auguste Vatinelle*; and *Paganini*. The last named drawing was until 1922 in the Kelekian Collection. It was designed to serve as model for the engraving by Calametta and was entirely reworked in lead pencil by Ingres, on a counter-proof of the first drawing by the artist. An earlier Ingres acquisition which should be mentioned is the artist's *Studies for Painting Romulus Victor Over Acron*. It is figure drawing at its peak.

It is only in recent years that drawings once more have been seriously considered by the general public and not merely by artists and a few serious students. This is clearly exemplified by the fact that the two examples present by Leonardo, among the most precious of the exhibits, were once owned by Thomas Sully.

Other early treasures include a copy of *La Navicella Mosaic* by Giotto interestingly displayed along with a reproduction of the original mosaic showing to what extent Giotto "copied" and to what extent he added his own personal interpretation. *Two Male Figures* by Filippino Lippi makes one wonder to what extent age has aided in these earlier works' mellowness . . . how much design and how much nature. Next in line chronologically is a pen drawing by Verrocchio of a horse with complete anatomical measurements written in, giving an idea of the intense study involved in the groundwork laid by the artist before attempting a finished work. A red crayon drawing of *Cupid Bending a Bow* by Giorgione lacks the saccharine quality that was later to appear in the baroque depictions of the archer of the heart.

Study of Trees by Titian may somewhat disturb the beholder, because apparently a former collector has written an attribution to Giorgione in its margin. Research discloses that when the drawing was acquired by the Metropolitan in 1908 Roger E. Fry, then European adviser, wrote in the Museum's Bulletin (Volume 3) that though the work had been previously attributed to Giorgione there was little doubt that it was in reality an early example by Titian and has been so catalogued. Aesthetically the work is the product of a master hand with its convolutions of earth and twisted tree forms achieved through the adroit manipulation of curving line.

The school of Francis I is represented by decorations by Primaticcio for the ballroom of the palace of Fontainebleau executed between the years 1552-56. Most of the artist's designs were actually executed by Niccolo dell'Abbate from his original designs which

were destroyed in 1738 during alterations. All that remains today are the decorations of the guard chamber . . . consisting of a series of frescoes illustrating the career of Alexander the Great actually painted by Niccolo and scenes from mythology (now much restored) by the artist himself.

Canaletto, Tiepolo and Guardi are seen with first rate examples of their diverse metiers, as are Van Dyck, Rembrandt, and Breughel. The last mentioned with a village scene that compares favorably in delicacy and breadth with Rembrandt's exhibited *Landscape with Barn*. Drawings by Goya reviewed in THE DIGEST at the time of the show of that master's works at the Metropolitan Museum last spring is represented by a number of superior efforts, notably his *Self Portrait* and the sketch that was to develop into *The Forge*, now in the collection of The Frick Museum.

Head of a Man by Clouet is one of the most finished works in the entire exhibition as opposed to sketches by Boucher, Watteau and Prud'hon who are seen with preliminary plannings. Gericault is represented by *Charioteer and Horseman*, outstanding for its masterful delineation of horse-flesh in difficult positions and movements.

Don't miss this show if you're an artist. Don't miss it if you aren't . . . it might make one of you—BEN WOLF.

Drawings in Chicago

FROM CLOTHES TO ART, the stream of public taste can usually be traced to a fundamental part or whole of the times it reflects. A suggested reason for the return to favor of drawings after the neglect of many years, is given by Carl O. Schienwind, Curator of Prints and Drawings at the Art Institute of Chicago, in a foreword to the handsome catalogue of the Institute's exhibition of Drawings Old and New:

"Psychology has aroused such increased interest in the functioning of the human mind, it is not surprising that drawings, the most spontaneous expression of the artist, should become of increasing interest to us. In the finished work of art the artist most frequently has consciously or unconsciously covered up much that he has previously revealed about himself in his drawings. A drawing is as revealing as his handwriting; it is his handwriting." Curator Schienwind thereby also implies that in a world grown at once so frighteningly large and so frighteningly small, a more intimate look at things is somehow comforting.

The occasion for the Institute's lively and instructive exhibition is to introduce to the public a group of 60 drawings of unusual range and quality, acquired but not shown during the war

years, and giving Chicago one of the five best drawing collections in the country.

Star of the new group is a sprightly conversation piece, *The Letter* by Fragonard, considered by many experts as his greatest drawing in America. It was first owned by the husband of Mme. Vigée-Lebrun who probably acquired it from the artist. Then it passed into the possession of the Duc de Montesquiou and his family who kept it in a portfolio for more than a hundred years, thereby preserving its freshness to a remarkable degree. There is a fine Canaletto, *Ruins of a Courtyard*, looking surprisingly modern in a neo-romantic sort of way, and an astonishingly bold and free figure by Romney that nine out of ten people would place in the 20th century.

The classic perfection of Ingres' meticulously finished portrait of Charles-Francois Mallet forms an interesting contrast to Daumier's stroboscopic *Fright*, which records a split-second emotion that was as valid in the stone age as it is in the atomic.

Degas is superbly represented by a gracefully bending nude, a typical ballet dancer, studies of jockeys and a penetrating characterization of a gentleman rider; Van Gogh by one of his swirling studies of cypress trees and the less familiar, angularly slashing *Tree in a Meadow*; Gauguin by the crouching figure of a *Tahitian Woman*, which, when removed from its old backing revealed another Tahitian painting.

Cézanne's *Harlequin* was the precursor of many such studies by Picasso, who is represented by a number of nudes and a strong head in the cubist tradition. Line, variously used, plays the leading role in notable work by Brancusi, Matisse and the early, surrealist *Autumnal Still Life* by De Chirico, while moulded form characterizes Maillol's lovely reclining nude and Henry Moore's strange and compelling *Group of Draped Standing Figures*. Bellows' famous *Dance in a Madhouse* needs no comment.

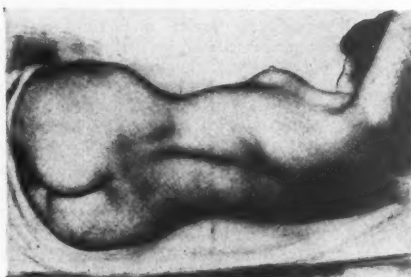
Some of Chicago's pioneer collectors are responsible for these splendid acquisitions, among them Mrs. Tiffany Blake, Carter H. Harrison (Chicago's former mayor), Mrs. Potter Palmer, William N. Eisendrath, Jr., and Robert Allerton.

Director Daniel Catton Rich writes in appreciation, humility and anticipation: "Of late a new group of friends has come forward to present a series of superb works which are greatly needed if this side of the Chicago Art Institute is to rank with our collection of prints and paintings. A brilliant start has been made in adding drawings which are great in themselves, and we can only hope that others interested in the field will continue to plan. . . . This exhibition emphasizes . . . 19th and 20th century works, sets the standard for the future and suggests both the strength—and the lacks—of the collection."

(Captions for cuts on opposite page)

Top row (left to right): *Madonna Adoring the Child* by Leonardo da Vinci (Metropolitan); *Figure of a Woman, Lady Hamilton* by Romney (Chicago); *Fright* by Daumier (Chicago). Second row (left to right): *Autumnal Still Life* by de Chirico (Chicago); *Reclining Nude* by Maillol (Chicago); *Mother and Child* by Ingres (Metropolitan). Third row (left to right): *Three Men Digging*, Sketch for the *Forge* by Goya (Metropolitan); *Group of Draped Standing Figures* by Moore (Chicago); *Studies for Libyan Sibyl* by Michaelangelo (Metropolitan). Bottom row (left to right): *Classic Head* by de la Fresnaye (Chicago); *Tree in a Meadow* by Van Gogh (Chicago); *The Letter* by Fragonard (in the Chicago Exhibition).

Fine Drawings Provide Stimulating Fare in New York and Chicago



March 15, 1946

The Artist Speaks on War Memorials

By Maurice Sterne

ALREADY there is wide discussion and violent argument about how to honor the dead of World War II. We heard little about it after World War I, because only during the interval have we become art-conscious. To be art-conscious is not enough—we should be discriminating—and since war memorials are not hidden away but are exposed to public view we must see to it that these exposures should at least be satisfactory as works of art. We fought, not for conquest, but to defend and preserve our form of life—consequently there is a strong opposition to traditional memorials, which, it is claimed, have a tendency to glorify war.

We are practical and pragmatic, so it is not surprising that there is a demand for the functional, rather than pictorial monument, for buildings, rather than statues, for places where the virtues and principles for which we fought can be taught, applied and practiced. True, but we must not forget that the place we live in is also a place we have to look at. In the quarrels over the scope and character of war memorials, we should always bear this cardinal fact in mind.

Three theories are very prominent. Let us call them "The Pictorial, the Abstract and the Functional." The pictorials want to continue the traditional practice—more soldiers on horseback or on foot, more variations on the Winged Victory. From the Revolutionary War on, the country has been spotted with them and there is hardly a town of any pretension without its cast iron soldier on a pedestal. They often suggest the effigies made by primitive tribes which were burned on the public square. But these soldiers were our friends and benefactors—not our enemies. Surely they deserve better treatment!

That such figures can be of supreme excellence, especially the equestrian, nobody will deny. Donatello's *Guatamala* in Padua and Verrochio's *Colleon* in Venice are great works of art. St. Gaudens' superb *Shaw* in Boston suggests that the modern uniform does not lend itself quite so successfully to sculptural effect and it is still to be shown that a jeep can figure sculpturally in the place of a horse. Roman and Gothic draperies are much more adaptable to the sculptor's medium than contemporary pants.

Moreover, the life-size statues so common in the land look less than life size against their backgrounds of buildings or leafage. On the other hand, the over-size *Hamburg Bismarck* and the *Moscow Lenin* seem to gain in ugliness as they gain in dimension, nor would the triumphal arch better the memorial effect—rather than complicate the traffic problem.

Of all traditional monuments, two forms, the obelisk and the column seem most apt to our present needs and problems. Like our skyscrapers, they require the least space horizontally and have the most height and they permit of measures both dignified and beautiful and are not less modern than the Bible or other living symbols of the spirit. When employed they should be covered with low relief, with sharp angular incision for the flat surfaced obelisk and

fluid curves in higher relief for the cylindrical column.

As for subject matter, there never has been such a wealth and variety of material at the sculptor's disposal. Modern war with its new weapons is particularly well suited for decorative sculpture in relief. Bombers, fighting planes, tanks cannot be rendered in sculpture in the round but in bas-relief there are exquisite possibilities. To make them useful as well as decorative these memorial shafts might serve as traffic towers and lights may very well be incorporated into their over-all composition.

There are other classical forms which merit serious attention. The pyramid would harmonize with our modern architecture and the exedra when placed in public parks can be lovely.

So far we have dealt with traditional forms. I see no reason why we should not venture into new, hitherto little explored fields of expression. Whenever a new Pantheon is erected there is a violent outcry from our modernists, whenever an ultra-modern building is erected, the conservatives scream murder. Surely our country is big enough and should be tolerant enough to find a place for both. We live in the scientific age, we waged scientific warfare. Our astounding discoveries in applied science together with our skill in mechanics contributed largely to our victory. We should encourage new forms in harmony with the spirit of our time. Simple geometric forms together with ornamental bas-reliefs in which recent developments in new materials should take part have created infinite possibilities.

Let us examine now the claims of pure abstractionists. Certainly there is no harm in naming a street or a public building in honor of a national hero; but such a name is neither a recollection nor a symbol. Memorials must commemorate and the commemoration cannot but be a permanent visible image, not a single word spoken occasionally between long silences.

There remains, then, the notion of the "functionalists"—that monuments are neither practical nor beautiful and that the best way to remember a warrior is to embody and perpetuate the ideals for which he fought in a way which will serve to nourish and strengthen them; such as libraries, hospitals, community centers, swimming pools and the like. Nobody can quarrel with this notion. Certainly not I. But I don't see why it is regarded as excluding the others, nor why all three modes should not be used in combination.

The Parthenon, it may be recalled, was such a combination—but we must bear in mind that it was not only a place of worship and assembly. Outside it was embellished with friezes, metops and pediments. It contained a magnificent statue by Phidias in ivory and gold and the Temple was dedicated to Athena.

Why should not a community of today use its civic center to commemorate its honored dead not just with lists of names but with portrait busts and murals portraying the heroic events in which its sons figured? For the nation's



The Grand Central Galleries, which usually features the more traditional variety of sculpture and garden pieces, will show three progressive workers in the medium from March 19 to April 6. About twelve works each by Oronzio Maldarelli, Warren Wheelock and Hugo Robus will be installed in a streamlined sculpture gallery, newly decorated and newly lighted for better display purposes. Maldarelli and Wheelock have been artist-members of the Galleries for some time, but Robus joined the group only last year. Each of the three showings will be retrospective in character, including examples of these artists' most recent works. Above is reproduced a characteristic work by Robus, a design built around a *Mona Lisa* Smile.

capital a similar community center might be planned for meetings and festivals. This building should depict our national heroes in high relief as an integral part of the construction and a frieze of murals depicting outstanding events which brought us victory.

In conclusion let me quote a letter I have just received from an old Italian friend. "Our defeat will be keenly felt by our sculptors. All their grandiose ideas commemorating victory, some of which had already been approved by Il Duce, will never materialize. These flowers were born to bluish unseen! I have seen them. They have good reason to bluish. That they will never be materialized is one consolation that we Italians can have for defeat."

We, on the other hand, may find victory blunted by war memorials, if our very many excellent architects, sculptors and painters, who, in recent years have developed a fine architectural sense, do not pool their wisdom and skill to devise remembrances which will hold the past alive in the active present, nourishing and sustaining the nation's struggle toward liberty and equal opportunity for all.

Glenn Price Opens Studio

Glenn Price has again opened his Chicago studio after three years as Art Director of *Encyclopaedia Britannica*. He will continue his work as artist, designer and consultant to art-conscious industries, assisted by Miss Betty Jennings who is a designer and illustrator.

Academy Annual

THE NATIONAL ACADEMY is holding its annual exhibition of graphic work, murals and watercolors. Bewilderment in viewing the graphic work is occasioned by the listing of artists alphabetically and then distributing their work in three different galleries without regard to alphabetical sequence. If the general impression of this large showing is rather disappointing, it is not that it lacks excellent work, but that there is so large an inclusion of indifferent items that one has to pry out the wheat from the chaff.

There is a large number of color prints, many of them raucous in color and on the assertive side so that they resemble advertising material. Exception should be made of the handsome serigraphs by Harry Shokler, Edward Landon, Pytlak and Harry Shoulberg, as well as of some admirable aquatints. There are not only a variety of mediums included, but also many ideologies.

Among the engravings, *Hedge Laying* by Stanley Anderson; *The Village Church* by Asa Cheffetz; *The Month of May* by Carl Schultheiss are outstanding. Etchings that made immediate impression for various excellences of craftsmanship and imaginative design are the dramatic *Loosing Sails* by Yngve Soderberg; *The Arches, Moret* by Paul Berdanier; *Scallop Shacks* by Vincent La Badessa; *Group No. 3* by John Costigan; *La Barraca* by Ernest Melchert; *Tree Tapestry* by Luigi Lucioni; *Hill People* by Eugene Higgins; *Green Benches* by Polly Knipp Hill and *Light and Shade, Taxco* by John Taylor Arms.

Drypoints by Armin Landeck, Chauncey Ryder, Arthur Heintzleman, Phillip Kappel, Robert Nisbet and a delightful soft ground etching, *Bouquet* by Edith Hogen Peck, must also be cited. Lithographs by Stow Wengenroth, Russell Limbach, Otis Philbrick, Adolph Dehn, Mabel Dwight, Alan Crane, George Schreiber, John Menihan, Francis Chapin and Caroline Durieux are to be commended, along with wood engravings by Clare Leighton, Hans Jelinek, Warren Mack, Dorothy Lathrop, Robert Cranston Lee, Thomas Nason, Grace Albee and H. P. MacIntosh.

One need not linger long in the mural

galleries, for they contain principally photographs of mural details than which nothing can be duller for the average beholder. There are a few sketches, particularly some charming ones in watercolors by Everett Shinn of his murals in the Vanderbilt House and Plaza Hotel. The watercolor gallery contains less than thirty pictures, an ideal number for appreciation of this medium. There isn't a stricture to be made on the whole collection which includes work by John Pike, Julius Delbos, C. Peter Helck, John Whorf, Walter Biggs, Andrew Wyeth and Milard Sheets.—MARGARET BREUNING.

Frank Mechau Dies

FRANK A. MECHAU, Jr., distinguished painter, muralist and teacher, died March 9 following a heart attack in his home at Denver. He was 42 years old.

Mechau, whose murals decorate the Washington Post Office and other public buildings, was born on a ranch in Colorado. A prize fighter and cattle puncher in his youth, he started his painting career in 1923 when he enrolled at the Art Institute of Chicago, following a two-year attendance at Denver University. In 1925 he came to New York where he continued to study and paint. A two-year European visit in 1929 followed.

Back in the United States he won many awards including three Guggenheim fellowships, the Altman gold medal from the National Academy (1938); the Norman Waite Harris bronze medal of the Chicago Art Institute (1936).

An outstanding teacher as well as painter, Mechau's first assignment in a long educational career was with the Kirkland School of Art in Denver in 1931. Later he taught at the San Luis School and Colorado Springs Fine Arts Center. In 1939 he joined the faculty of Columbia University, serving as director of art classes until 1943 when he was appointed associate professor of architecture and director of drawing, painting and sculpture. In 1943 he also served as a war artist-correspondent for *Life* Magazine.

Mechau leaves his wife, the former Paula Ralska, and four children, Vanni, Dorik, Duna and Michael.



Hofmann Painting on Cape Cod

Space and Rhythm

RECENT WORKS by Hans Hofmann will be on view at the Mortimer Brandt Gallery beginning March 18th. Oils, watercolors and watercolors on gesso are to be included among the twenty pictures to be shown. One of the most important among the artist's new works is a large oil titled *Resurrection*. Whirling color masses create space and rhythms, running a spectral gamut through cold blues and greens to hot reds and yellows. It is a fantasy of light and movement that grips the beholder through its virtuosity. Line combines with smashes of color in a powerful *Beast*. The painter's humor is revealed in a subtle *Leda*. The *Phoenix* abstractly recounts that fabulous legend.

Black and white alone has been brought into play in *Entombment*. It is one of Hofmann's finest efforts. Incredible space has been realized with an economy of means. It is the answer to the recurrent question as to the meaning of plastic. *Taurus* employs dramatic forms while *Immolation*, a work that might have been "scattered" in other hands, retains coherence here. Through March 30th.—BEN WOLF.

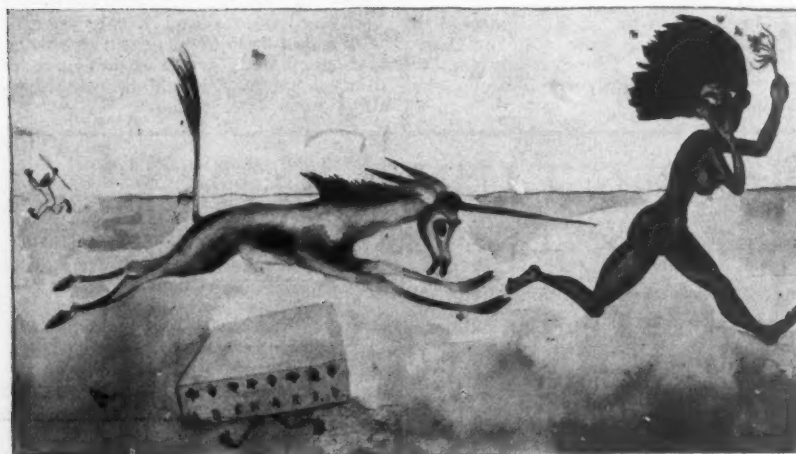
Zoute Abstractions

Leon Zouté, exhibiting at the Mortimer Levitt Gallery, is one abstractionist who takes the earnest precepts of his calling with a grain of salt and, we suspect, more than one crystal of light-hearted abandon.

Palette is bright in party colors, design knowing. Subject matter is flavored by essence of African sculpture, borrowed bits of early Cubistic interest in sandy textures, Mexican hats and a variety of still-life objects, well planned to fuse in graceful decoration.

In his catalogue note Zouté good-naturedly anticipates reaction of the *Art Digest's* Evelyn Marie Stuart, labeling himself a member of the "Thoughtless School" because, he says: "I am not sure that I know why I paint unless it is for the surprises that result; for I rarely know what I'm going to paint and, when a picture is completed, it's something I never thought of."—J. K. R.

Artist—Claude Nanreiff Comments on a Cover



March 15, 1946



Flashing Figure: WERNER DREWES

Sharply Defined Abstractions by Drewes

PAINTINGS, watercolors, gouaches and wood engravings by Werner Drewes, at the Kleemann Gallery, impress one immediately with their strong affirmation; areas are sharply defined and forms sharp in contour. Some of the shapes and objects of these abstractions are based on objective forms of our familiar world, but taking them as a point of departure, representation is avoided in an effort to discover an inner life that, in a sense, the physical aspect conceals.

Such a canvas as *Flashing Figure* is a form of pictorial architecture which seems to have grown into its organic whole through some inner impulse, rather than by the laws of conventional design. It is both a rhythmical decoration and a skillful organization of space, enhanced by its color and light patterns. In *Archaic*, the balance of heavy forms against a vivid red panel of background falls more nearly into the tenets of accepted composition, yet curiously holds an implication of mysterious significance beyond its physical aspects.

In the nearer approach to realism in *The Balcony*, or the nostalgic *Mediterranean*, Drewes abstracts the essential idea of both canvases with a precision and clarity which gives them a powerful force of suggestion, so that the beholder is free to fill in as he chooses. This quality in a sense removes them

far from the limitations that a literally descriptive painting imposes. Other appealing items of quite disparate character, in which an intricacy of shapes and planes are amazingly co-ordinated, are *Red and Green*; *Composition 383*; and *Amphitheatre*. (Through March.)

—MARGARET BREUNING.

Better Than Whitewash

SAN FRANCISCANS, Orozco-conscious through his major murals in their Stock Exchange, are taking a personal interest in Italy's invitation to Mexico's big three—Rivera, Orozco and Siqueiros—to come over and cover up some of the late Il Duce's Fascist murals.

It all started when Ione Robinson started to look around (her newly published book, *A Wall to Paint On*, is currently receiving a lot of favorable critical comment). She eyed but discarded the Piazza Venezia as being "an overdose of political symbolism," then hit upon the Foro, once Mussolini's center for training Fascist youth, as a likely spot for a democratic mural. The plan was backed and put through by her friend, Count Carlo Sforza.

The Mexican artists are expected to arrive in Rome in June, with the Mexican Government financing the trip in return for Italy's contribution, the walls.

With Tropical Fervor

HITLER IS RESPONSIBLE for the not inconsiderable amount of publicity the Dominican Republic is getting this season by way of its adopted artist, Ernesto Lothar. Once a Viennese illustrator, Lothar migrated to the Sosua Settlement of Central European refugees in Santo Domingo in 1941, and ever since then has been painting this tropical land and its people with fervor and understanding.

At the time of his successful show at the Whyte Gallery in Washington last November, Peggy Crawford, our Washington correspondent, wrote: "Lothar loves his adopted country and passionately documents its characteristics in thickly painted, almost expressionistic portraits of Dominican workers, dancers or rural scenes. A strong linear quality—probably a hangover, from cartoonist days—underlies the formal structure."

Lothar's first New York exhibition, a large one now at the George Binet Gallery, is made up of the paintings shown in Washington and newer work in about equal proportions, with quite a cleavage between the two. The earlier works are characterized by rhythmic figures always in motion, delicate line that takes on a somewhat Oriental quality in the landscapes, and a near pastel palette. The latest work, which veers sharply toward the abstract, is stronger, deeper and richer both in color and design. Among the arresting paintings in both categories are *Woman with Water-pot*, almost a nature fantasy; *Village Market*; and two still lifes. (On view until March 21.)—JO GIBBS.

Abstracted by Leon Smith

Oils and watercolors by Leon P. Smith are currently to be seen at the recently opened Egan Gallery at 63 East 57th Street. Abstract in idiom, this work displays a response to off colors and sensitivity in respect to spacial divisions. Simple forms are most frequently employed. A recurrent form is reminiscent of the ancient drinking mugs excavated at Ur and give the pictures in which it is employed a strangely archaic feeling.

Particularly noted were a well organized *Still—Green-White Accent* and a humorous *Man With a Hoe* who would appeal more to Miro than Markham. *Repeated Form No. 2*, highly pigmented in some sections and barely covered with a thin wash of turpentine in others, is remembered for its high degree of dimensionality. The exhibition will continue until March 23.—B. W.

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Not Descriptions

LANDSCAPES IN WATERCOLOR by Arthur K. D. Healy, at the Macbeth Gallery, are a pleasing variation from the run-of-the-mill transcriptions of landscape only too familiar to one and all. For they transmute the observed scene into a completely personal expression both with breadth and lyrical quality.

Pattern, an old house and outbuildings, broken iron railings reeling helplessly in the snow, strikes out a sharp linear pattern that fuses into the design convincingly. In the light and texture of the atmosphere and the salience of the forms there is abundant proof of the observer's point of view, but it is their resolution into this coherence of pattern that makes a picture and not a description. *Skunk Cabbage* portrays the exact character of this harbinger of Spring in the lingering desolation of winter. *Victorian Piano*, with its elaborate tracery of wooden music rack, spirals of wall paper and ornate vase, is another engaging picture in which a whole room, in fact a whole house, is suggested by this well-selected particularity of detail.

Silos are a feature often selected for portrayal in our rural landscapes but here they are given a strangely dramatic effect by a darkening sky with rays of escaping light warming the weathered red sides of these towering structures that assert themselves like giant monoliths. (Through March 30.)

—MARGARET BREUNING.

Waldo Takes a Bride

The other morning we were rather pleased to read in the New York *Herald Tribune* that Waldo Peirce is going to marry Miss Ellen Antoinette Larsen, also a painter, this coming Friday, March 15. They obtained the license at the New York City Municipal Building on March 12. Both are residents of Greenwich Village; Peirce is 61 years old and his fiancée is 25.

This will be the noted artist's fourth marriage. His first marriage to Miss Dorothy Rice, his second to Miss Ivy Troutman, actress, and his third to Miss Alzira Boehm, prominent painter and his former art student, all ended in divorce. He has three children by his third wife—the identical twins, Mike and Bill, now 16, and Anna Gabrielle Peirce, 12. They have served as material for some of Peirce's most acclaimed paintings. Miss Larsen was born in Minneapolis, the daughter of Kai Elvin Larsen and the former Anna Theodora Jorgensen.

Host to the Navy

The Robert C. Vose Galleries in Boston are playing host to the United States Navy this month by displaying a group of Lt. Comdr. William F. Draper's combat paintings, executed for and now sponsored by the Navy.

One of the six official Navy Combat artists, Draper's assignments took him from the Aleutians through the Southwest Pacific—the invasion of Bougainville, landings at Saipan and Guam—and it is from this latter series that most of the paintings being shown come. Also included are portraits of Admiral Halsey, Admiral Nimitz and Rear Admiral John R. Beardall.

March 15, 1946



Ruth and Boaz: BEN ZION

Zion Tempers Vehemence, Retains Power

PAINTINGS by Ben Zion are now on view at the Bertha Schaefer Gallery. Zion appears to have brought the vehemence of his previous expression into a more controlled form without losing any sense of power. His palette continues to be an asset of his work, varying from insistent, high notes to low, muted richness, disposed in effective relations.

Still Life with Pomegranates possesses a concentration of design that makes immediate impression. Light and dark areas are held in a fine balance while the acuity of large color planes affords a stimulating contrast to the curving shapes. It is the high point of the exhibition. *Lot's Wife* is a witty presentation of Bible legend, the white diagonals, striking across the whole canvas

with some flickering touches of flame, almost obscure the woman's figure cowering under this deluge and turning to salt before our eyes.

Ruth and Boaz depicts two recumbent figures against a field of stacked sheaves. Scattered here and there with apparent casualness, but with knowing art, sharp crosses of white give an almost startling animation to the scene. It is an imaginative recasting of a familiar theme, boldly executed. *Noc-turne*, an abstraction in rich color lacks the coherence of much of the work, while the *End of Don Quixote* employs a rather bewildering symbolism that contrasts with the clear affirmation of *Bound Dancer* or the fantasy of *Strangled Tree*. (Through March 23.)

—MARGARET BREUNING.

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Peonies to Poets

THERE'S ONE OF A KIND of many contemporary painting styles at the Milch Gallery, where regular exhibitors have contributed a painting each for a diversified group show which continues through March 30. For lush floral painting the gallery offers a typically joyful Helen Sawyer *Still Life*, while sensuous romance of a different kind is represented by Hobson Pittman's *Peonies and Blue Screen*. Expressionistic interpretation is richly presented in Ferdinand Warren's Grecoesque *City and a Tower*, painted in turbulent blue and green, dramatically slashed with white.

One way of abstracting the essence is shown in Greta Kerr's *Nantucket*, a vignettted composite of New England motifs, another in Victor Thall's strong and rugged *Poet*.

For portraiture—dignified and solid, there is Louis Ritman's seated woman—charming and decorative, Edith Blum's fresh study, *Adolescence*. Landscape painting is present with Sidney Laufman's soft *Trees in the Pasture*, which just misses excitement through textural monotony. Other outstanding paintings are shown by Maurice Sterne, Hilde Kayn and Louis de Valentin.—J. K. R.

Sophisticate or Primitive

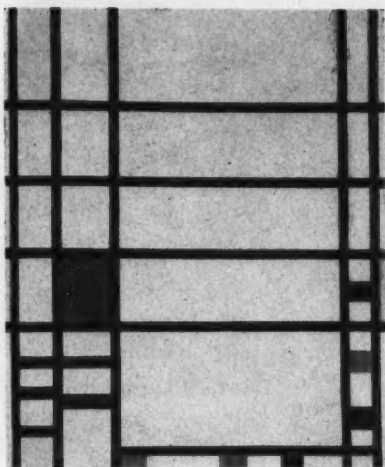
Peegen Vail and Peter Busa join their diverse talents in an exhibition of their canvases at the galleries of Art of This Century. Peegen Vail is something of a riddle if you are by nature a "cubbyholer." The riddle is simply whether the artist is a sophisticated primitive or a primitive sophisticate. To tell the truth it really doesn't matter because what Peegen Vail has produced appears to have been a source of enjoyment for her and will be for you. Humor combines with pattern—naivety with worldliness—and results in gay colorful essays like *The Seaside* with its feeling for design and *The Tea Party* with its unconventionally unclad tea-sippers.

Peter Busa takes his art more seriously and plumbs the depths of an abstract world all his own. Greens predominate throughout. *Bird, Fish, or Animal* poses a question that this reviewer certainly can't answer if the artist can't. In this work, a happy wedding of greens, blacks and whites has been achieved. *Domesticated Birds in the Wilderness* is a clever complication of form.—B. W.

Beatrice Cuming Exhibits

Beatrice Cuming, the 1946 Burton Emmett Memorial Exhibitor at Contemporary Arts, was born in Brooklyn, studied at Pratt Institute and later in Europe. First introduced to New York gallery-goers four years ago at the Guy Mayer Gallery, Miss Cuming spent the past four years far from her native city, evolving a vigorous style which makes creative material from sparse Texas landscape and big construction scenes.

Outstanding pictures in her current show, which continues through March 29, are *Undersea Monsters* and *Submarine Shipyard*, both studies of Connecticut submarine yards where Miss Cuming served as a guard until she was commissioned by the Electric Boat Company to paint a record of submarine building.—J. K. R.



Trafalgar Square: MONDRIAN

Ascetic Mondrian

SEARCH FOR REALITY, like the search for the Godhead, is one of the eternal of human existence; it comes to the fore in the work of the artistic and the religious, and its visible results come often as an unrelated surprise. Thus Nicholas Cusano, Bishop of Brixen, evolved the origins of calculus from his meditations on the infinity of God; the Pathagoreans discovered the regular pentagon as the mystic symbol of the world. It is in some such framework that one might consider the paintings of Piet Mondrian now being exhibited at the Valentine Gallery.

The show is made up of works that

were in the artist's studio at the time of his death, and for the most part have not been shown before. The many unfinished ones are of particular interest as a forceful demonstration of the famous Dutch modern's "infinite capacity for taking pains." But as easel paintings, removed from the strong, ascetic and candid personality of the artist, these canvases of white ground criss-crossed by vertical and horizontal straight lines to form rectangles are as puzzling as ever to this reviewer. Nor is the puzzle resolved in Mondrian's own words in his brochure, *Toward the True Vision of Reality*, possibly because there is no more completely subjective and personal idea than that involved in the objective concept of "pure reality." Pure reality is what the painter is seeking, he says.

How does he do it? Briefly, he strips the familiar of the familiar attributes which particularize it, categorically, from the over-all unity of life. He exchanges natural color for pure color; natural line and the natural meeting of line for the straight line and the right angle; he eliminates the distinction between space as background and limited space as defined concrete form. (The rectangles, we are told, do not exist as such; they are a purely happen-chance result of the rectilinear crossings of the straight lines.)

The results are interesting—amazing in purity of conception and perfection of balance, but nevertheless cold in the end. The influence of Mondrian, particularly on the architecture of modern Europe and this country, is a matter of contemporary record and lends validity to these signposts along his personal

path toward his goal. But experimental is the thought that sticks. There is no question of the sincere striving in these works, but one cannot be sure what will be born from them in the long run. Irreverently one thinks that it is a wise square that knows its own root.

—JO GIBBS.

Modern Contrasts

A GROUP SHOW at the Pierre Matisse Gallery affords sharp contrasts although there is an overall coherence. Chagall's mystic world is viewed in *The Blue Rooster* with its ballet dancer emerging like a half forgotten dream and *The Elopement*, never before shown, a prime example of the metier of the Master of Levitation.

Under an Umbrella by Helion creates movement through the disposition of its simplified forms while *Cheval Bon Dieu* by Lam is a weird fantasy. *Slaughter House* by Masson is a telling example of the power of synthesis. Three drawings by Henri Matisse are included. *Interior 1941* ranks among his finest efforts; here his line seems to have been coiled on the paper like a thin fishing line . . . not drawn.

Matta shows a frightening, arresting oil titled *It is a Pity She is a Hoarder*. It seems a departure for the artist that should open new vistas for him. Space is organized with a minimum of means by Miro in a canvas dated 1937. Picasso and Rouault are well represented, the latter by a soft *Nocturne 1938* that will haunt the beholder with its pliant harmonies. Monumental forms mark Tamayo's *Nude*.—BEN WOLF.

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Country Dance: PEDRO FIGARI

Memorial Show Accorded Figari of Uruguay

URUGUAY is a small country whose artists, like her national history, have been overshadowed by representatives from the larger Latin-American nations. At the Knoedler Galleries this month the first North American exhibition of paintings by the late Montevidean artist, Pedro Figari, appealingly speaks for both the artist and his country (through March 23).

Figari, who died eight years ago, was born in 1861 in Montevideo, where he rose to prominence as a lawyer and diplomat. His earnest desire for social justice won him many admirers outside Uruguay long before his painting became known, for it was not until he was 55 that he quit his profession to make a painting hobby a full time career.

Figari remained in France for eight years, observing contemporary French art but putting on canvas only the life remembered from his youth in Uruguay; scenes of Colonial parties, gaucho dances and Negro festivals. He died in Uruguay after a rich life at the age of 77.

Although the current exhibition (about 50 paintings) is his first show in the United States, Figari's works are already owned by the Albright Art Gallery and the Museum of Modern Art, while Europe has seen his art through shows in London, Paris and Seville. As with other singular painters in art history, Figari's appeal lies not in technical mastery of painting problems but in the vitality of his presentations—the tremendous warmth of feeling which gives validity and life to an era long past.

Typical of such painting are *Country Dance* and *Dance Under the Orange*

Trees, pictures whose robust enjoyment of fun-loving crowds bring the Uruguayan artist close to our own Maurice Prendergast. Another mood, equally communicative, is expressed in paintings like *Hospitality*, presenting a moving impression of tranquil passion. The depiction of the blue sky, vibrant with swirling clouds and pale, haloed moon in this picture, as in many of the others, reminds one of Van Gogh but the torture in that artist's vision is missing.

Color in all the pictures is a prime element—warm, thick and rich, but not earthtoned as are so many Latin-American palettes. An article about the artist by Waldo Frank in the current issue of *Free World Magazine* informs us that red recurs frequently in Figari's remembrances of things past because the old Dictator Rosas used to demand that color appear in all Uruguayan home decorating schemes as a mark of loyalty. Which may be so, but we feel it was chosen, like his subjects, because it pleased Figari's sense of warmth and richness.—JUDITH KAYE REED.

Flowers and Figures

Faye Henthorne is currently showing a group of flower paintings and figure studies at the Morton Galleries. Paradoxically the warmth and sensuous paint technique found in the flower arrangements is almost entirely lacking in the figures. Of the latter group *Pensive Lady* with its angular patterns is well done but obviously derived from Cézanne. Our selections from the flower paintings include *Red Peonies*, the colorful *Chrysanthemums* and *White Oleanders*. (Until March 23.)—J. C.

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PAINTINGS

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Otto Renne, Recluse, Dies

WORD HAS BEEN RECEIVED of the death on March 4 of Otto A. Renne, recluse New Jersey watercolorist, whose first exhibition at the age of 75 at the former Marie Harriman Gallery drew unusual critical acclaim ten years ago. He is survived by a daughter, Mrs. Raymond J. Carr of Lancaster, N. H.

Renne led one of the strangest hermit existences of any American artist. In 1910 he joined a group of young New York artists then living across the Hudson at Fort Lee, N. J., sketching with them the picturesque river shore and nearby colony of shad fishermen. "He had something then that none of us could put our finger on," a fellow artist later observed. "It was close to what we were all blindly searching for."

The group gradually dispersed as Fort Lee changed into a busy metropolitan suburb, but Renne remained, building for himself a one-room shack along the river shore. There he lived, sketched and painted alone for some thirty years. He had earlier learned fencing and made his living as a fencing master while not sketching.

Some twenty years later Renne sought out an artist friend in New York and the latter, recalling Renne's early talent, asked to see his more recent work. As a result of this meeting the Harriman exhibition was held in 1936.

At this first show the New York Times hailed Renne as maybe "an American Cézanne." Henry McBride, writing in the Sun, praised Renne's "lyric ease and grace," and his "secure harmonies." The small exhibition impressed many of Manhattan's artists and an almost daily visitor to the show was the late Marsden Hartley. The gallery held another exhibition in 1938, but since its closing shortly afterward Renne's work has not been seen in New York.

Renne did few oils, preferring pencil or watercolor brush to grasp some single aspect of nature, which he studied with the concentration of a true naturalist. His sense of simplicity led to many studies of fragmentary yet highly compact design, done with fluid and almost abstract authority. Self-isolated from the art world, Renne was satisfied to devote all of his talent to the perfection of a highly stenographic and lyric style.

Artists Plus Laymen

ALFRED FRANKENSTEIN, writing in the San Francisco Chronicle, found the San Francisco Art Association's tenth annual exhibition of prints and drawings "by all odds the most varied show of its kind that we have had since the series was instituted, and likewise the most stimulating." Much of the success he attributes to the two juries of selection, one of five artists and the other of five laymen (although he questions the amateur standing of some of the knowledgeable and experienced "laymen").

The artists were Ray Bertrand, Claire Falkenstein, Mallette Dean, Adeline Kent and Ralph Stackpole; the laymen, Dr. Ludwig Emge, Richard Gump, Edwin Grabhorn, Beatrice Judd Ryan and Greta Williams.

"Anyhow," says critic Frankenstein, "these ten people have put together quite a wonderful show, although its variety is so great that at times it runs out at the edges. . . . If this is what happens when artists and laymen do the choosing together, this method should be used again and often."

The prize jury, made up of three artists, didn't come off so well. Alexander Fried of the San Francisco Examiner complained that "most of the prize choices and honorable mentions are quite witless. In two cases, the jurors have naively let themselves be seduced by a pretty color in an otherwise poor picture. The prints that come nearest to hailing distance of deserving their mention are Charles Safford's *On Okinawa* and Edward Landon's *That Which We Mourn*, though both have a heavily exaggerated style."

Jacobowsky and the Artist

Stefan Jakobowicz, of "Jacobowsky and the Colonel" fame, is presenting at the Bonestell Gallery his collection of paintings by the self-taught artist, Robert Schuppner. This is the first time this artist's work has been shown in America. Schuppner employs a particularly heavy surrealist style and bilious color combinations of green, red and yellow. Typical of his work is *Flying Fish*, which pictures three pudgy fish in mid-air while three others swim in a bowl, set (could it be for added safety?) in a pond. In the foreground are four pigeons munching on marbles. The pastels, *Storm* and *Still Life*, surpass the oils both in concept and in color. (Until March 23.)—J. C.

March 15, 1946

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War Drawing: GILBERT BUNDY

It seems fitting in this, the second ART DIGEST appearance of the Society of Illustrators, to give DIGEST readers something of the background and *raison d'être* of the organization. This has been well set forth in a little brochure prepared by the Society, from which we quote and in which we think you would be interested:

"In January, 1901, three men got together for the purpose of discussing the field of American illustration, and its future. These three men were Otto Bacher, Albert Sterner and Henry Fleming. And it was out of their meeting that the Society of Illustrators was born.

"For a time—about a quarter of a century past—some sort of protective organization was badly needed by those interested in commercial art. The advance arrangements made between illustrators and publishers were of the most haphazard sort. There was no sat-

isfactory standard of payment; there was no satisfying answer to the royalty question. An innate sense of fairness on the part of the buyer of art work was the only factor upon which the artist could rely. And that sense of fairness was, regrettably, not always present. As a consequence the illustrator was forced to wage, alone, what was often a losing battle, at least in a commercial way."

The account goes on to tell of subsequent meetings and the final birth of the Society of Illustrators . . . to combat the evils and hardships then besetting the average illustrator. At a later meeting W. D. Smedley was elected president; Albert Sterner, vice president and Henry Fleming, secretary and treasurer.

Apparently at first the formation of the organization filled the art editors throughout the country with grave misgivings. We quote . . . "The art editors of course, viewed the new Society with some suspicion, fearing that it was intended to grow into a sort of labor union which would undertake to 'hold them up.' For this reason there were some illustrators who hesitated in joining the ranks for fear of offending their clients."

This fear was soon dispelled and by 1903 it was decided to admit women into the ranks . . . and the following year Elizabeth Shippen Green, Violet Oakley, Mae Wilson Preston and Jesse Wilcox Smith were admitted.

In 1903 Arthur I. Keller succeeded A. B. Wenzell who had become its second president. He in turn was succeeded in 1904 by Charles Dana Gibson, who served in that post for 2 years when Dan

Beard took over the reins of office. Gibson was again president from 1909 to 1920.

At the outbreak of the first World War at the behest of George Creel, chairman of the Committee on Public Information, Charles Dana Gibson rallied the members of the Society to turn out posters and war propaganda for the war effort . . . a tradition carried on during the recent war as clearly seen frequently on this page.

So began the Society of Illustrators and so it continues, filling a need as an important cog in the creative expression of America.

* * *

Prizewinners in the *True Magazine*-Playtime exhibit now being held in the galleries of the Society of Illustrators have been announced. First prize of \$1,000 went to Robert Fawcett of Ridge-wood, Conn., for his golfing entry titled *A Tense Moment*. Second prize of \$750 was awarded to Fred Ludekens of New York City for his painting *Trout Fishing in the High Sierras*. A \$500 third prize was won by Warren Baumgartner, also of New York City, for his canvas titled *Quail Shooting*.

* * *

The exhibition of Contemporary American Illustration to be held at the International Galleries in Rockefeller Center and sponsored by the Society is taking form. Last issue, when it was mentioned here, information concerning details was not available. Since then, however, press releases and posters have been circulated, and Fred Ludekens of the exhibition committee has made public the following information:

The exhibition, incidentally the first of its kind, will open May 3rd and continue through May 20th. The Galleries will be open daily from 11:00 A.M. to 6 P.M. Admission will be free. The selections of the original drawings and paintings by the nation's top illustrators were made by an 18-man-jury of artists and art directors who are completely familiar with editorial problems. Jury members are: M. F. Agha, Gilbert Bundy, Rene Bouche, Dean Cornwell, Steven Dohanos, Albert Dorne, Carl Erickson, John Falter, John Gannam, Peter Helck, Fred Ludekens, Al Parker, Norman Rockwell, Lester Rondell, Paul Smith, Garrett Price, Jack Tinker, Elwood Whitney.

* * *

Believe it or not . . . the composition for an illustration by Harry Beckhoff reproduced below is the actual size of the original. The artist likes to plan in miniature until he is ready for work on his finished illustration.

Composition: HARRY BECKHOFF



THE DIRTY PALETTE

By Ben Wolf

This issue marks Picasso Peale's first anniversary between the covers of the *DIGEST*. Much like the column itself (which pre-dates the old gentleman by one issue) Picasso Peale's birth was more a matter of accident than design. He appeared as a doodle on a paper napkin while I waited for Editor Boswell and the rest of the staff to arrive at our luncheon meeting place . . . where most good (and sometimes terrible) ideas first see light. The staff was very late this particular day and what had started out a doodle had grown into a drawing of a bewildered gentleman by the time I was joined by my fellow conspirators . . . as a result of their enthusiasm for him he duly appeared in the next several issues merely designated as *Frustration, Inc.*, which seemed to annoy Edna Boswell no end. She felt there should be the dignity of a name . . . to which I ungraciously retorted that if that was the way she felt . . . she could jolly well find one for herself. Well she did . . . and Picasso Peale has bumbled his tortured way throughout the past twelve months . . . and will continue to so do if you continue to express your approval of him.

There have been times of late when we have feared that Picasso Peale's old head might be turned by all the attention that he has received . . . several of our nationally known painters have honored him by their own interpretations of his character. And, this burns slightly—we know how Charlie McCarthy's Edgar Bergen must feel . . . he gets more mail than your columnist does!

The New York *World-Telegram* of March 9 carried a feature story that can only result in an undeclared war between Greenwich Village and Brooklyn. The offending article is titled . . . *Artists Flee Greenwich Village's High Rents for Brooklyn Colony*. Having so captured the reader's attention this insidious bit of Brooklyn propaganda continues . . . "Remember Greenwich Village?" . . . That did it . . . your columnist read the rest in trembling rage. . . . Bill Zorach . . . the traitor, is quoted as one of the happy occupant's of this "new Greenwich Village beyond the Brooklyn Bridge." Says tree-grower sculptor Zorach . . . "Here I work undisturbed." *Mister Zorach* . . . I'm broken hearted . . . to think you would turn on the Village like that. There is one happy thought, however. . . . The greater the migration to Brooklyn . . . the more studios there will be available in the Village. . . . And let me tell you . . . it will be many a long day before Bohemia crosses the Brooklyn Bridge to any frightening degree . . . trees or no trees.

March 15, 1946

The reason for an absence of gossip this issue is on account of I've been sick and have not haunted my accustomed haunts. . . . In the delirium of a fevered night before my present convalescence . . . worrying as to what would happen to the column. . . . I dreamed a mad scene in the classic manner concerning artists, dealer and critic. . . . I wish I could have set it down at the time it came to me, for these things have a tendency to fade like poorly dyed window curtains when exposed to the bright light of reality. But if you're game I am . . . so here goes:

SCENE: When the curtain rises we find ourselves in the galleries of Vladimir Pfwopff: Pfwopff has just entered with two of his young painters. They precede him as is only right, as they are members of the avant garde. Pfwopff speaks:

PFWOPFF: "Now harken well. The critics come this day upon the hour
Thy fate is in their hands—thy
brushes' skill at stake
The pompous asses with their verbiage will soon march in
Proclaiming loud their trade and
sighting why it is that they
Are set apart from other men to arbitrate between the easel and
Apartment wall. Take in their words
and mock them not for verily
These typing tyrants are an angry
tribe . . . But soft. They come!

(Enter Picasso Peale)

PEALE: Good morrow Sires!

(Two Artists Bow Silently—
Dealer Advances)

PFWOPFF: Ah, favorite friend. . . . Oh critic rare whose prescience o'er-nobles all he views. . . . How doth thou?

PEALE: I doth well I thank thee . . . and for thy words that fill my thorn prik'd skin as doth fair wine a gourd . . . my fondest thanks.

PFWOPFF: Thou! Oh arbiter of taste, the butt of cruel Abuse's darts? . . . For shame that little men would so like gadflies attack thee, Delphic Oracle. (Addressing his two artists) Say not you so!

1ST ARTIST: Indeed I do and shudder thinking how little worth the gaze of one so fed on masterworks are my poor efforts.

2ND ARTIST: Alas kind sir trouble not to say a kindly word in my behalf if you like not my efforts and my comrade's here. (He pushes a catalogue in Picasso Peale's hand who dutifully makes his rounds, nods farewell to the triumvirate and leaves.)

PFWOPFF: Well done my lads, but soft, who comes. (Curtain falls slowly as Henry McBride enters.)

An advance copy of *Look Magazine* received here at the *DIGEST* poses the following puzzler . . . they ask what color is your personality? . . . Honest! The piece is illustrated by paintings of Hollywood stars painted in the damndest colors by one Ladislav Segy described as a well known Hungarian-born artist. Greer Garson is painted in rich yellows to denote warmth. . . . Bette Davis' blue lips denote "latent explosiveness." . . . Hedy Lamarr's grey skin tones mean "self-composure." . . . Lauren Bacall . . . "leopard-like," suggested greenish skin. . . . Dear Ladislav. . . . If you ever decide to paint our old friend Picasso Peale . . . he leans heavily towards Burple.

" . . . In looking back on these days, I am forced to the conclusion that one got used to the recurrence of bad times. It is said that eels get used to being skinned; and, I suppose, artists get reconciled to what has always been considered inevitable in the most precarious of the professions." . . . *My Bohemian Days In London—Julius M. Price.*



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A Modern Viewpoint

By RALPH M. PEARSON

War Memorial for New York City

Edward Alden Jewell, in his New York Times art page of February 24, made excellent use of his commanding position as art critic of the country's leading newspaper by proposing a war memorial that certainly is a ringing challenge, not only to New York City, but to the entire nation. The proposal is for a "true and in every respect adequate City Center."

"The kind of City Center I have in mind," said Mr. Jewell, "would be more culturally representative, perhaps even more splendid, than anything created by ancient Rome (though by 'splendid' I do not mean ornate or Gargantuan). What a challenge for our architects, our sculptors, our muralists!"

The Center would occupy at least an entire city block, would include large and small theatres for opera, ballet, the drama and other workshops, lecture auditoriums, exhibition galleries, public baths, a gymnasium and quarters for the High School of Music and Art. It would represent the "embodiment of ideals high enough and embracing enough to enlist the enthusiastic co-operation of the vast majority of the citizens of New York."

We fought the war to preserve Western civilization. Civilization attains its enduring significance in the arts. An opportunity for all the arts to function for all the people in a City Center of this kind would provide dramatized realization of the very essence of the war goals for which millions fought, suffered and died. It would be an honoring of the Ideal. It would rightly place that Ideal above the sacrifices of the individual. It would help to perpetuate the Ideal which in times of peace is so easily forgotten, so sorely buffeted and often murdered by the raging conflicts of national and individual self-interest. If to die for an Ideal in war is selfless heroism surely those who paid the supreme sacrifice would prefer to remain selfless and see us honor the great Cause rather than to forget it in honoring them.

The challenge in this plan, however, is not mainly to architects and artists. The leaders among them can rise to the occasion and provide the fitting masterwork—if they are given the opportunity. The challenge is to Society itself. Can it rise to the occasion? Can it overcome its present divorce from the creative arts sufficiently to back its leader artists who alone are capable of producing genuine distinction in such a project? Can it avoid another of those confessions of creative impotence which have dictated the sorry escapes to copying other cultures in our previous memorials—to Washington, Lincoln, Jefferson, and in all our pathetic rehashings of Greek temples and arches and Gothic cathedrals? Can it avoid, even, the levelling down process which marred the worthy beginning of liberation in the decorative arts of a Rockefeller Center?

Yes, Society can do this. The call to the battle of ideologies is in itself an act of civilized living.

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The Wood Gatherers: GEORGE INNESS. In Scott & Fowles Sale

Scott & Fowles Collection Comes to Auction

WORKS OF ART, mostly paintings and ranging from Rubens to Eilshemius, will be sold at the Parke-Bernet Galleries on the evening of March 28. The common denominator in this varied group is that it comes from the firm of Scott & Fowles, long well-known for the quality of its stock, which is now being liquidated by the order of the surviving partner, Marie R. Scott. Stevenson Scott, deceased partner, died on October 6, 1945.

Paintings by Old Masters lean heavily to the Dutch and Flemish Schools and among them are *The Card Players* by De Hooch; *Portrait of a Man* by Nicolaes Maes; *Adriaen Brouwer and Charles I* by Van Dyck; *Portrait of Ottavio Farnese* by Antonio Moro; *Briseis Restored to Achilles* by Rubens and *Celebrating Mass and Fortune Telling* by David Teniers. Also notable are El Greco's *Portrait of a Gentleman* and Del Piombo's *Portrait of a Young Man Holding a Scroll*.

From England's Golden Age come portraits such as *Miss Jane Campbell*

by Raeburn; *Miss Broad* by Constable; examples by Gainsborough, Hoppner, Kneller, and others, along with a group of watercolors by Thomas Rowlandson. Highlights of the Barbizon School are *Ville d'Avray* by Corot, *Oriental Scene* by Diaz, *A l'Abreuvoir (Clair de Lune)* by Jacques, along with work by Rousseau and others. There are also pictures by Bouguereau, Barge, Forain, Derain, Matisse and Augustus John.

American paintings dating from Colonial to modern times include two portraits by Gilbert Stuart, *Rev. Henry D'Abzac* and *William Miller, Esq.*; *Portrait of an Officer* by Copley; characteristic work by George Inness, John LaFarge, Whistler, six examples by Sargent, Arthur B. Davies and Eilshemius.

Among the sculptures, most of them modern, are three bronzes by Desplau including *Marie Lani* and *Mme. Leopold Levy*; four bronzes by Epstein, one by Gaston Lachaise and work by Paulanship, Barye and others. The collection will be exhibited from Mar. 23.

New York Auction Calendar

March 16, Saturday afternoon, Kende Galleries at Gimbel Brothers: Collection of Mrs. Lucienne Pantel de Hemmerding. French 18th century furniture, miniature furniture and accessories, Meissen and other European porcelains; miniatures on ivory; snuff boxes; glass collection of pipes; bibelots; glass and china sets. Now on exhibition.

March 21, 22 and 23, Wednesday through Saturday afternoons, Parke-Bernet Galleries: Furniture and art property from the estate of Katherine M. Berwind. Barbizon paintings. French 18th century furniture. Jade and other semi-precious mineral carvings; Kang Hsi and other Chinese porcelains; Sévres, Royal Doulton, Copeland, Coalport and other fine table porcelains; bronze doré candelabra, andirons and other decorations. European ivories; French gold and enamel boxes. Oriental rugs. Exhibition from March 16.

March 26 and 27, Tuesday and Wednesday afternoons, Parke-Bernet Galleries: Art reference books, mainly on painting, sold in the liquidation of the firm of Scott & Fowles, by order of Marie R. Scott, surviving partner (Stevenson Scott, deceased partner). Exhibition from March 21.

March 28, Thursday evening, Parke-Bernet Galleries: Paintings and drawings sold in the liquidation of the firm of Scott & Fowles. Dutch 17th century works including works by de Hooch, Van Dyck, Maes, Antonio Moro, Teniers, British and American 18th century portraits including examples by Raeburn, Hopp-

ner, Gainsborough, Stuart, Copley. Modern paintings by Monet, Derain, Courbet, Corot, Diaz, Rousseau, Eilshemius, Sargent and Inness. Bronzes by Desplau, Epstein, Lachaise. Exhibition from March 28.

March 30, Saturday afternoon, Parke-Bernet Galleries: Silver, porcelain, etc., property of Charles Muenze, others. Early American silver including a collection of Elizabethan and Stuart spoons; sterling and silver-plated ware, Oriental Lowestoft porcelain, salt glaze and other Staffordshire ware. Exhibition from March 23.

April 3 and 4, Wednesday and Thursday afternoons, Parke-Bernet Galleries: Manuscripts, books, drawings, Part I of the collection of the late Eldridge R. Johnson. Famous original manuscript of Lewis Carroll's *Alice*. Two copies of the 1865 edition of *Alice's Adventures in Wonderland*, one with ten original drawings by John Tenniel, one a presentation copy to Dinah Mulock Craik; other rare Carroll autographs and books. Watercolors and drawings by George Cruikshank and other literary property. Exhibition from March 28.

April 3 and 4, Wednesday and Thursday evenings, Parke-Bernet Galleries: Etchings and Engravings, Part II of the collection of the late Eldridge R. Johnson. One hundred etchings by Rembrandt, including examples of his dark manner; works by Dürer, four by Israhel Van Mackenem and twenty-eight French 18th century engravings in color. Exhibition from March 28.

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Art on Stage

WHAT WITH SURREALIST DÉCOR for ballet, Noguchi's near non-objective objects designed for Martha Graham, Robert Edmond Jones' magnificently visioned 4th century China of *Lute Song* and Jo Mielziner's trio of revolving stages in *Dream Girl*, Howard Bey's wholly admirable settings for the newest revival of *Show Boat* begin to look quite, if unfairly, conventional. Not that all is not right with his settings at the Ziegfeld Theatre, which easefully create many and varied backgrounds for the ever delightful romance—from the comparatively plain and naturalistic interiors of the Mississippi's "Cotton Blossom" to the glittering glamour of the Chicago World's Fair, all scenes function admirably in setting mood and period.

But it is Lucinda Ballard's brilliant costumes which are making strongest impression on Broadway audiences during a theatrical season accused of being production mad. Highly imaginative, if not always as historically faithful as the settings, her costumes make capital of a designer's greatest asset, color. Perhaps it is owing to the influence of Helen Tamiris, well known modern concert dancer and the play's choreographer, that many of the dancers' costumes are often proudly fanciful and bare in a manner more genial to the 20th century than the late 80s and 90s of the play, a thought which irritated more carping critics.

It should be mentioned that the lounge of the Ziegfeld is currently host to a group of Dali canvases, typically surrealist but very consciously clever impressions of the theatre, movies, dance, radio.

As unimaginative as the ballet itself are Alexandre Benois' settings for Ballet Russe de Monte Carlo's newest offering, *Raymonda*, premiered at City Center March 12. Benois had three acts to set for this new adaptation of an 1898 ballet, set in France during the Middle Ages. For each he created traditional painted curtains and props which are adequate but little else. Use of lighting, one of the most important factors in modern stage design, is neglected in *Raymonda*, being used only perfunctorily despite such splendid opportunities as occurs in the first act—when the statue of the White Lady miraculously comes alive.

Admirable, however, are some of the costumes—also designed by Benois—employing much freer use of color and fancy.—JUDITH KAYE REED.

Frances Epstein at Jane Street

Tiger Lilies, one of the watercolors by Frances Epstein at the Jane Street Gallery, shows this young artist at her best. Its semi-abstract forms are enriched by good arrangement and pure color. We also liked *Pink Abstraction*, the realistic *Bouquet Theme and Variations*. The exhibition continues to March 26.—J. C.

Pennell Jury Announced

Luther H. Evans, Librarian of Congress, has announced that the Jury of Admission for the 4th Annual J. & E. R. Pennell National Exhibition of Prints will be Eugene Higgins, Charles Locke and Thomas Nason.

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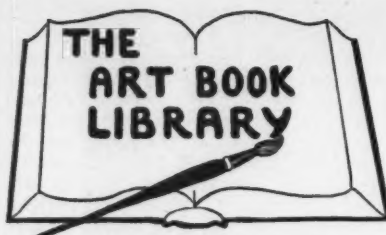
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AMERICAN ARTIST



By JUDITH K. REED

ONE OF THE MOST IMPORTANT of a museum's many functions is the organization of large exhibitions, designed to reveal the development of a school of art, the growth of a medium or a full and often new picture of a distinguished artist. But since place and point in time allotted to any exhibition is limited, a number of alert institutions have designed their catalogues to serve as important and readable contributions to art literature. Two distinguished catalogues, dealing authoritatively with American art and highly recommended for even the casual art book library, are reviewed below.

Watercolor in America

"*American Watercolor and Winslow Homer*" by Lloyd Goodrich. 1945. Minneapolis: Walker Art Center. Distributed by the American Artists Group. 109 pp. of text and illustrations. \$2.00.

Pleasurable ease of manner as well as scholarship mark this volume, which was written as comprehensive guide to the exhibition, "*American Watercolor and Winslow Homer*, arranged by Lloyd Goodrich and Daniel S. Defenbacher, director of the Walker Art Center where the show opened last spring and then moved on to the Detroit Institute of Arts and the Brooklyn Museum. A clear, vivid writer, Mr. Goodrich successfully aimed "to show the development of the naturalistic tradition in American watercolor as represented by some of its leading artists, stressing Homer's contribution."

Scope of the book is wide for the word *natural* was used in broad sense, to include all painters who retain direct relation to nature. In tracing this emergence of watercolor in America from an amateur diversion to major medium the author presents perceptive studies of many important painters.

George Inness

"*George Inness: An American Landscape Painter*" by Elizabeth McCausland. 1946. Springfield: The George Walter Vincent Smith Art Museum. 87 pp. of text and illustration. \$1.50.

Elizabeth McCausland's important, definitive study of this outstanding American landscapist was written to accompany the current Inness exhibition at the G. W. V. Smith Museum, arranged by the author and Cordelia Sargent Pond, director. On page 5 of this issue Miss McCausland gives a resume of her longer text.

A critic whose approach is historical and social as well as aesthetic, the author presents a judicious analysis of the 19th century painter's art, understandingly set against the background of the period. Together with the many illustrations the book is an important

one for all interested in the development of American painting.

Seven Monographs

American Artists Group's Monographs Nos. 1-15. 1945. New York: American Artists Group. Unpagged. 45-60 reproductions, one in color. \$1.00.

"The Poor Man's Art Library" one reviewer dubbed these illustrated monographs. A better term would be the "Stay-At-Homes' Bookshelf" for to the majority of art lovers scattered throughout the country they form an intelligently-planned and compact survey of artists' style and interests, one which could otherwise be gained only through constant gallery attendance in a few large cities.

John Sloan, Rockwell Kent, Thomas H. Benton, Max Weber, Waldo Peirce, Stuart Davis and Eugene Speicher are presented in that order in the first seven books of the series. Each monograph, titled by the artist's name, contains one reproduction in color and about 45 to 60 pictures in black and white. An economical production printed to sell for only \$1.00 a copy, the books are pocket-sized, bound in hard cardboard.

Each artist introduces his own work in sometimes chatty, sometimes formal language. In the longest introduction Davis tell how and why he came to paint as he does, reviewing his career in forthright manner. The 52-year-old modern painter, who was honored by a retrospective at the Museum of Modern Art last fall, concludes his talk with the following answer to the "pesky" questions flung at abstract artists: What does it mean?

"In the first place," Davis asserts, "the purpose of so-called abstract art is basically the same as all other art and it always has subject matter. In fact the difference between *abstract* and *realistic* art is precisely one of subject matter—a difference of aspects of the same subject matter. . . . If it is all right for Junior to be nourished on a diet of *Superman* jumping over Radio City why should the modest meddling with the obvious, natural fact by the abstract artist cause a lifting of the eyebrows? Modern Art has met the dynamics of contemporary subject matter on its own terms. It has kept alive the faculty for art experience in a difficult arena. That's what it is, and that's what it means."

Contrasting with Davis' significant discussion of the abstract is Benton's brief message confessing that "for all the contradictory struggles and failures I have gone through I have come to something that is in the image of America and the American people of my time . . . this conviction is in me pretty deeply." Peirce, on the other hand, talks about painting, a federal art program, Paris, models and sidewalk artists in the informal style expected of this painter whose life has already become decked with legend.

Kent decided that pictures require no explanation and used his space for excerpts from his illustrated journals from Alaska and Greenland, while Sloan, Weber and Speicher set down random but often pungent observations on paintings and painters.

The Art Digest

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Charlotte, N. C.

SPRING EXHIBITION. May 5-31. Mint Museum. Open to all artists. Media: oil, watercolor, print, sculpture. Jury. Prizes totaling \$265. Work due April 26. For further information write The Mint Museum of Art, Charlotte, N. C.

Irvington, N. J.

13TH ANNUAL EXHIBITION OF THE IRVINGTON ART AND MUSEUM ASSOCIATION. April 1-26. Irvington Art and Museum Association. Open to all artists. Media: oil, watercolor, black and white, sculpture. Entry fee \$1. Jury. Prizes. Work due March 23. For further information write Miss May E. Baillet, Secretary, Irvington Art and Museum Association, Free Public Library, Irvington 11, N. J.

Jackson, Miss.

5TH NATIONAL WATERCOLOR EXHIBITION. April 1-30. Municipal Art Gallery. Open to all artists. Works must be matted, no frames. Prizes and honorable mentions. Work due March 20. For further information write Mississippi Art Association, Municipal Art Gallery, 839 North State St., Jackson, Miss.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY ANNUAL EXHIBITION. May 6-June 1. Jersey City Museum. Open to all artists. Media: all. Jury. Prizes. Entry fee \$3 for non members. Entry cards due April 20. Work due April 20. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

5TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-26. Laguna Beach Art Gallery. Open to all American artists. Jury. Prizes. Entry cards due April 20. Work due April 22. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Lowell, Mass.

FRA ANGELO BOMBERTO'S FORUM OF ART. Whistler's Birthplace Museum. Open to professional artists. Media: all with the exception of large sculpture. Inventive artists invited to send photographs showing new handling. Entry fee \$5.00. For further information write J. G. Wolcott, 236 Fairmount, Lowell, Mass.

New Haven, Conn.

45TH ANNUAL EXHIBITION OF THE NEW HAVEN PAINT AND CLAY CLUB, INC. April 1-21. New Haven Public Library. Open to all artists. Media: all, work not previously exhibited in New Haven. Prizes and purchasing fund. For entry cards and further information write Mrs. Pauline H. Stack, Secretary, Box 174, Guilford, Conn.

NEW HAVEN PAINT AND CLAY CLUB ANNUAL EXHIBITION. Apr. 2-21. Free Public Library Gallery. Open to all artists. Jury. Prizes. Work due Mar. 25. For further information write John D. Whiting, Publicity Committee, 291 Edwards St., New Haven, Conn.

New York, N. Y.

54TH ANNUAL EXHIBITION. NATIONAL ASSOCIATION OF WOMEN ARTISTS. Apr. 14-20. National Academy of Design. Open to members only. Media: all. Work due April 3. For further information write Miss Marguerite Newbaker, c/o Argent Galleries, 42 West 57th St., New York, N. Y.

NATIONAL SERIGRAPH EXHIBITION. National Serigraph Society. Open to all foreign artists with permanent residence outside of the U. S. A. Media: original serigraphs. No entry fee. Jury. For further information write Doris Meltzer, Director, Serigraph Galleries, 33 West 57th St., New York 19, N. Y.

ASSOCIATED AMERICAN ARTISTS PRINT COMPETITION. June 15-July 15. Associated American Artists Galleries. Open to all artists. Media: etching, lithography and wood engraving. Jury. Prizes totaling \$5,000. For further information write Margery Richman, Associated American Artists, 711 Fifth Ave., New York, N. Y.

COMPETITION FOR FABRIC DESIGN. Designs winning awards will be exhibited early in 1947. Museum of Modern Art. Open to all artists. Jury. Prizes totaling \$2,000. Entries due before June 1, 1946. For further information write Elliot F. Noyes, Director, Department of Industrial Design, Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN PAINTING. July 1 to Sept. 30. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Entries due June 14. For further information write to Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

Washington, D. C.

4TH NATIONAL PENNELL FUND EXHIBITION OF PRINTS. Library of Congress, May 1-August 1. Open to all printmakers. Limited to work done since Mar. 1, '45. Prints colored after printing not eligible. Jury. Prizes totaling \$1,600. Entry blanks due Mar. 15. Work due before Mar. 29. Entry blanks and further information from Prints and Photographs Division, Library of Congress, Washington 25, D. C.

Wichita, Kansas

DECORATIVE ARTS—CERAMICS. Wichita Art Association Galleries. Open to all craftsmen artists. Media: silversmithing and jewelry, weaving, ceramics. Entrance fee \$2.00. Jury. Prizes in all media. Entry cards and work due April 20, 1946. Exhibition May 4 to 31, 1946. Write for entry blanks, Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Albany, N. Y.

11TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. May 2-June 2. Albany Institute of History and Art. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel, sculpture, not previously shown at the Albany Institute. Five works may be submitted by each artist. No entry cards. Jury. Purchase prizes. Work due April 13. For further information write John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

3RD ANNUAL REGIONAL EXHIBITION. May 7-27. Library, Virginia Intermont College. Open to residents of Va., W. Va., Ky., Tenn., N. C., Ga., Washington, D. C. Media: oil and watercolor. Jury. Prizes. Entry cards due April 15. Work due April 22. For further information write Professor C. Ernest Cooke, V. I. College, Bristol, Va.

Brooklyn, N. Y.

30TH ANNUAL EXHIBITION OF BROOKLYN SOCIETY OF ARTISTS. Apr. 16-May 26. Brooklyn Museum. Open to all artists living or teaching in Brooklyn. Media: oil, watercolor, sculpture, prints, drawings. Jury. Prizes. Work due Apr. 2, 3. For further information write Eleanor B. Swenson, Asst. Curator of Painting and Sculpture, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

8TH ANNUAL WEST VIRGINIA REGIONAL EXHIBITION. Parkersburg Fine Arts Center. Open to residents and former residents of W. Va., Ohio, Pa., Va., Ky., and Wash., D. C. Media: oil and watercolor. Jury. Prizes. Entry cards and work due March 25. For further information write Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

Rutland, Vt.

8TH ANNUAL SUMMER EXHIBITION. June 1-Aug. 31. Rutland Free Library. Open to artists within a hundred mile radius of Rutland. Media: oil, watercolor, pastel, black and white, woodcarving. Entry fee \$2. Jury. Entry cards due May 18. Work due May 19, 20, 21. For further information write Katherine King Johnson, Meadow Brook Farm, Rutland, Vt.

Tulsa, Okla.

6TH ANNUAL EXHIBITION OF OKLAHOMA ARTISTS. May 7-June 2. Philbrook Art Center. Open to residents of Okla. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards and work due Apr. 27. For further information write Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Rd., Tulsa 5, Okla.

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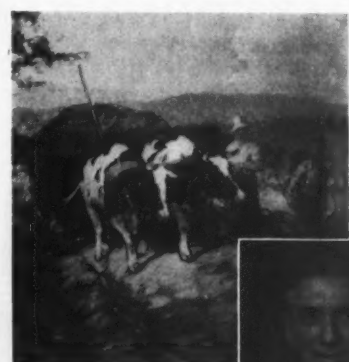
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George Inness

[Continued from page 5]

for serenity is dominant in his art. Where Mount suffused his canvases with the morning glow of American life and Homer poured a stoical fortitude into his late masterpieces, Inness filled his with a confident gentleness. The land will endure, his paintings say, the coming storm will pass, the harvest will ripen. Nature stands and will suffice, his work proclaims. . . .

How may Inness' evolution be read? What qualities characterize his undoubtedly major contribution to American painting? How is he to be measured in relation to the main criteria of his time? First, we may note his independence and indeed defiance of his sources. Second, and more significant, his intimate and close sense of his own acre of America should be remembered in comparison with those contemporaries who cut a wider artistic swath. He has given us a visual record of that measurable area he chose for his own—New Jersey meadows, Medfield, Delaware Water Gap, Hudson River, scenes from his Montclair studio—which has an almost documentary character. We are so accustomed to thinking of his crepuscule that his earlier subject matter is sometimes overlooked; yet it is no uncommon thing to have lay spectators look at an Inness and identify the place. Thus his fragments of nature come to life in a kind of personal realism.

Essentially he remained true to his own way of seeing and was not tempted by fields outside the boundaries he had set for himself. . . . Within the world he had staked out for himself, Inness was at home and at ease. He saw the seasons come and go, and mild succession of equinoxes and solstices was reflected in a changing palette, cool, calm and moderate, the empirical vision of an artist who had only his unaided eye to rely on.

The ultimate quality of his work which makes it timely for our time is

sincerity. Eschewing the spectacle and the panorama, he found in the daily ebb and flow of nature a sustaining and vital life. Those closed-in valleys were the common home and amphitheater of American life, those low-lying foothills did not shut off the sky nor scale its heights, those delicately stylized clusters of trees were not storm-tossed or tragic, those unobtrusive figures crossing a field were not Homeric heroes declaiming an American romantic alexandrine. Rather this was the world Inness saw day in and day out, and the world his fellow men saw as they went about their works. His legato tempo recalls the slow powerful heartbeat, unhurried and unstressed. That Inness created his moderate epic amid personal stress and strain is a paradox for which art may be thankful.

In a larger sense, we may be thankful, too, that amid the esthetic temptations of his period, he resisted the enticements of flamboyance for the integrity of the fragment; for from these fragments, and all the fragments of human experience and observation, honestly felt and honestly recorded, we now begin to reconstruct the world of our immediate American past.

Caravaggio

[Continued from page 9]

veloped. *The Annunciation*, by Caraccioli, is pure enchantment in its play of light and shadow and its skillful placing of figures that present a completely disparate conception of this much-painted subject. And for stark naturalism Gentileschi's *Madonna and Child* could hardly be surpassed.

Other paintings, which should be cited in this imposing collection, are Cavalinno's *Rape of Europa*; Manfredi's *Dice Players*; Valentin de Boulogne's *A Concert*, fairly crowded with charming figures, and the lively *Card Players*, by a follower of Caravaggio, in which the fine resolution of gesture and forms, as well as the handsome textures of costume give much interest to the group.—MARGARET BREUNING.

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Evelyn Marie Stuart Says:

In the name of Democracy in Art, cruellest tyrant to which artists have ever been subjected, has come ascendancy to exclude from our great public museums and from the art pages of our newspapers a vast body of conscientious painters and sculptors. Their only crime is that they live beauty and seek it in natural phenomena, representing it with discriminating taste and trained skill. Yet despite the noise made by rampant radicals, there are today in the United States more conservative artists than any other kind. There are also, despite the effort made by art museums to misinform and muddle the public, more patrons of sane than of psychopathic art. More of it is sold, though not at the ballyhoo prices museums and poseurs pay for freaks. It is time officialdom and the press stopped persecuting the really competent painters of the country by ignoring them. How about a two party system in art?

Americana Exhibition

[Continued from page 7]

and harbours); a highly romantic pink-and-blue landscape by Thomas Cole; New England and Pennsylvania landscapes by W. A. Wall, a set of Piercy drawings and Calyo's gouaches of the great fire. *The Block House at West Point* by Archibald Robinson (and twice inscribed by his son as his work), must have been done while he was head of the Columbia Academy of Painting, and after he served as a topographer with Britain's Royal Engineers during the Revolution, for the American flag is very much in evidence.

The exhibition, which should have wide appeal on several scores, continues until the middle of April.—JO GIBBS.

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Statement by Mr. Albert T. Reid

On behalf of Albert T. Reid, who is a patient in the Presbyterian Hospital, New York, the following remarks prepared by him for the Annual Meeting, were read on his behalf by John Scott Williams:

It became my unpleasant duty to break the news to our membership that of vital necessity your Board was compelled to raise its dues. In these days when organized labor is jumping the costs of production in all fields, we are beginning to discover a cold economic fact—that increases in the costs must be passed on to the ultimate consumer.

So these increases are reflected in everything. The prices of printing and many of the items necessary in the conduct of the League have materially advanced. Art Digest, facing a stiff hike in the cost of producing its magazine, was compelled to charge us more, which was tough, but the Digest seems to serve a useful purpose in our work.

Consequently there was nothing we could do but take it on the chin and take stock of the League. Is it worth it?

I know your answer to that for the returns since my letter went to the membership indicates a loud "YES!" But I think you should have a brief inventory of our assets, further to justify your confidence.

First—The League's dues have always been too low. Even with this in-

crease it still has smaller membership dues than most other large organizations.

Second—For those dues you are a member of the largest art organization in the country and the only one with a nation-wide aspect—with Chapters in almost every State.

Third—It is the only organization devoted to the problems and welfare of the artists and American art.

Fourth—Its accomplishments would require the entire evening to detail to you, so I may recall but a few of them. It must give you pride when you see our name on the paint tubes you use, or on display cards in the dealer's stores or in their advertising. That tells you of the long and tireless work on the part of the League in which it had the wholehearted support and cooperation of our leading manufacturers to bring about a standard for artists colors backed by the assurance of those manufacturers that your paint is permanent and equal or superior to any foreign made colors. To those manufacturers we should all give our thanks and appreciation. And we should insure the life of our paintings by using those American guaranteed colors.

Fifth—The League from its beginning has maintained a policy of fairness to all. It has never entered any debate regarding any school or trend in art, but it has steadily insisted that none of them shall have any monopoly.

istic advance. We set up our Fair-Dual Jury plan which has grown and spread because it is based on fairness and truth. It is being fought by those who have enjoyed a one-sided control in certain places. But where it has been tried out fairly it has fully proven itself. The Jordan-Marsh Galleries in Boston, which has the largest and most important New England Annual has just announced its adoption for their next exhibition.

Sixth—While your National Committee does not itself sponsor exhibitions it is back of all our State Chapters in their exhibitions, which have grown unbelievably since we inaugurated American Art Week 15 years ago. Nothing has ever before given such encouragement to the local artists in the various States who are finding art appreciation and sales have been amazingly increased through this plan of the League.

I could cite fifty important facts in our inventory but this is not the time for us to sit in contemplation. In fact we hardly have time to stop and look in the glass, for the problems which are facing us are numerous and pressing. And, fellow members, yours is the only art organization which battles them.

On the other side there are small and dubious groups which seem constantly to foment trouble and wild-eyed schemes. Among their present projects is another dream for Governmental adventure into the field of art. Of course this is not to be another WPA. They are sick and tired of that themselves. But, fellow members, this will be another WPA with a face-lifting. It will be just that because it can't escape being a politically controlled affair. It has been our fight to keep art out of politics and politicians out of art.

Already appropriation bills are in the hopper for new post offices and other public buildings and in these art will likely have its place. This probably will come under the Section of Fine Arts in the Public Buildings Administration, or some other such constituted authority. This is the sanest way for the Government to foster art.

But, here again, the League was not happy about the kind of juries the Section named for its competitions for murals and art work. Nor, it seems, were Mr. and Mrs. John Q. Public. Fresh in our minds is the uprising in Kennebunkport over those fat females disporting on the beach.

The reverberations of this reached the inner portals of the United States Senate and resulted in the offending work being removed and a suitable piece installed,—which everyone seems to like.

Out in Salina, Kansas the public revolted over the murals intended for their post office. This fight which had the support of the Congressman from that district, Mr. Frank Carlson, alarmed the postmaster who wired Washington to the effect that if those canvasses were pasted upon the post office walls it would not be possible to elect even a road overseer in that district.

These people declared the paintings deeply offended, degraded and deprecatized the citizenry and the country.

It is to be hoped and it would seem in order to demand that art in such



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public places shall be in good taste and suitable and satisfying to the patrons of the buildings. Furthermore, it should be *absolutely free of any sort of propaganda.*

The copyright question is again before us and in the legislative channels. Art may be long, but the process of getting protection for art seems even longer. We are sticking with it and watching all the court cases in which copyright is involved.

Daily we have letters about problems the artist encounters. Questions about taxes;—models and social security;—about copyright;—about whether we may paint from photographs in the paper or from post cards;—about dealers;—about contracts;—about everything, for the League is the only organization to which they may turn in their emergencies.

So, you see, your League is one of the most necessary things in your life and business. The simple fact is, that because of tireless and fearless devotion to our artists and art of the country, it has steadily continued to grow in size and strength until it is the most formidable force in the field.

—ALBERT T. REID.

Art Schools in Colleges

At the request of a professor in a justly famous university, the American Artists Professional League makes the following statement on art schools in our colleges. The thoughts expressed have the approval of the League's National Executive Committee:

Only those who try to *practice* an art are aware of how long and how hard is the road to superior achievement. Lecture courses on the history of art, and on art appreciation have their place in the overall of art teaching; but the *doing of art work* should be kept the dominant activity.

I. A great university is a proper place for an art school.

In our opinion really proper conditions for training artists can be established in our universities when in them shall be provided "organized professional teaching on a par with the professional course in law or medicine."

The reason for this was pointed out by the late A. Kingsley Porter, William Dorr Boardman Professor of Fine Art, Harvard University, in his "Beyond Architecture," 1918. Art rose to excellence in the middle ages because designer-master-builders and all who embellished medieval cathedrals had close association with the schoolmen of their day. We would do well to foster association of those who practice the visual art

with the educators of our universities. Let our universities offer broad training to the coming generation of professional artists. In such an environment contemporary arts can come to reflect the top level of culture of our day.

II. *Beware of those who belittle and ridicule the immediate past.*

The late William Henry Goodyear, an honorary member of more learned societies in the field of art, architecture and archeology in continental Europe than any other English speaking scholar (save Mr. Penrose of England), and a life long student of the history of art, once declared to this writer his conviction that more harm had been done to art by ridicule of the immediate past than by the violence of wars and revolutions.

In the XVII century it was fashionable to mention the great medieval cathedrals with contempt as "only Gothic." It took a man as bold and as wise as Goethe to declare his liking for Strassburg cathedral. So he started the Gothic revival.

The ridicule of the medieval art in the Renaissance caused the loss for three hundred years of the knowledge and use of many traditional refinements in buildings. Only in the past century have these refinements been rediscovered in important buildings in Egypt, Greece, Rome, Byzantine and in Romanesque and Gothic cathedrals.

A faculty for the teaching of art should stand strongly for the conservation of all traditional knowledge. This does not imply that a university should condone or tolerate the hostility in its School of Art to any honest search for *seemingly* new ways to interest the eye, wheresoever such efforts are made honestly, and whether it be based on a body of knowledge of technic and of art principles, or whether it spring from a technique of contemplation.

Art fashions pass. Art principles are eternally the same.

III. An Academic degree should not be a prerequisite to a position to teach art at a university or college. The artists Joseph Pennell and George Bellows, and Frederic William Goudy, designer-printer, all men of superior competence to teach their arts and crafts in the opinion of their fellow professionals, were denied such positions because each lacked even a bachelor's degree.

IV. Time passes, but the day comes when the works of its great artists become the chief assurance later generations possess of the world's regard for a people or nation and their most important economic asset.

Egypt, Greece, Italy and France derive an unearned increment of millions a year, decade after decade, century after century, from travelers drawn from the ends of the earth to see their great monuments of art of the past to be found there.

May our universities consider all this and accept a challenge (or better, an *aspiring obligation*) to teach those who may become our great masters of art. A civilization comes to be judged by the surviving works of great artists. Our artists are they who ultimately win the regard or contempt of all mankind through all posterity.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Akron Art Institute Mar.: Paintings by Gertrude Seiberling; Lithographs and Blackprints by George G. Weiss; Graphic Arts; Works by G. I. S.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy of Art To Mar. 31: Ancient American Art.

BOSTON, MASS.

Museum of Fine Arts Mar. 21-Apr. 28: Works of Turner, Constable, Bonington.

CHICAGO, ILL.

Art Institute Mar.: Drawing Exhibition.

Associated American Artists Mar. 29-Apr. 17: Paintings by The Albright Brothers.

CLEVELAND, OHIO

Cleveland Museum of Art To Mar. 24: Power in the Pacific; Mar. 24: Lithographs by Toulouse-Lautrec; To Apr. 5: Modern Portraits; To Apr. 7: Portraits of Negroes.

COLUMBUS, OHIO

Columbus Gallery of Fine Arts To Mar. 31: Lithographs by George Bellows.

DALLAS, TEX.

Dallas Museum of Fine Arts To Mar. 31: Army Medical Paintings; To Apr. 7: What is Modern Painting; Mar. 17-Apr. 7: 20th Century Drawings.

DAYTON, OHIO

Dayton Art Institute Mar.: Upjohn Collection; United Seamen's Exhibition; Watercolors by Adolf Dehn.

DENVER, COLO.

Denver Art Museum To Apr. 12: Prints by Paul Klee; Paintings by Alfred J. Wands.

DETROIT, MICH.

Detroit Institute of Arts Mar.: Paintings by Ben Shahn and Karl Zerbe; Mar. 19-Apr. 21: History of the Detroit Institute.

GRAND RAPIDS, MICH.

Grand Rapids Art Gallery To Mar. 29: European Artists in U. S.; American Folk Art.

HOUSTON, TEX.

Museum of Fine Arts To Apr. 7: Contemporary French Painting.

INDIANAPOLIS, IND.

John Herron Art Institute Mar. 17-Apr. 21: Modern Sculpture and Drawings; Contemporary American Paintings; Drawings by Marsden Hartley.

LOS ANGELES, CALIF.

Los Angeles County Museum To Mar. 17: Red Cross Arts and Skills Exhibition; To Mar. 24: Museum Collection; To Apr. 21: Paintings by Leland Curtis.

James W. Givens Galleries Mar.: Paintings by Gustave Dore.

LOUISVILLE, KY.

J. B. Speed Memorial Museum To Apr. 7: Paintings by Thomas Eakins.

MANCHESTER, N. H.

Currier Gallery of Art Mar.: Syracuse Watercolorists; Works by LeCorbusier; Paintings by Iver Rose.

MILWAUKEE, WISC.

Milwaukee Art Institute Mar. 15-Apr. 13: Contemporary French Painting.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts To Mar. 31: Daumier Prints; Paintings by Gordon Grant and Montague Dawson; To Apr. 7: American and English Portraits.

Walker Art Center Mar.: Panels from Bronze Doors of Benevento; To Apr. 7: Sculpture and Drawings by Alonzo Hauser.

MONTCLAIR, N. J.

Museum of Art Mar. 17-Apr. 7: Contemporary Portraits.

NEWARK, N. J.

Artists of Today To Mar. 22: Paintings by Catherine Lamb; Mar. 25-Apr. 6: Paintings by Mary Van Blarcom.

Newark Museum Mar.: Contemporary Prints; Changing Tastes in Painting and Sculpture; Painters of Today.

NEW ORLEANS, LA.

Isaac Delgado Museum of Art To Mar. 30: Annual Exhibition Art Association of New Orleans.

OAKLAND, CALIF.

Oakland Art Gallery To Mar. 31: Annual Exhibition of Oils and Sculpture.

PHILADELPHIA, PA.

Pennsylvania Academy of Fine Arts To Mar. 31: Selections from Permanent Collection; Mar. 16-Apr. 7: Fellowship Exhibition.

Art Alliance To Mar. 31: Ceramic Group; Mar. 18-Apr. 18: Design With Light; Mar. 20-Apr. 7: Watercolors by Lawrence Kupperman.

Artists Gallery To Apr. 10: Paintings by Catharine Harley Grant.

Philadelphia Museum To May 26: Chinese Works; Mar. 27-May 1: Prints from Charles G. Shaw Collection.

Plastic Club To Apr. 3: Annual Oil Painting Exhibition.

Pittsburgh, PA. Carnegie Institute To Mar. 24: Paintings and Prints from Charles J. Rosenbloom Collection; To Apr. 14: Etchings by John Taylor Arms.

Pittsfield, MASS. Berkshire Museum To Mar. 31: Watercolors by Elliot O'Hara.

Portland, ORE. Portland Art Museum To Mar. 31: Sculpture by Marianne Gold; Oregon Guild of Painters and Sculptors; Paintings by Milwaukee Artists; Old Master Drawings.

Providence, R. I. Providence Art Club To Mar. 24: Annual Exhibition of Providence Watercolor Club.

Rhode Island School of Design To Mar. 30: Are Clothes Modern.

St. Louis, MO. City Art Museum Mar. 24-May 1: Origins of Modern Sculpture.

ST. PAUL, MINN.

St. Paul Gallery and School of Art To Mar. 24: Gothic Woodcuts; To Mar. 31: Sculpture and Drawings collected by Cameron Booth.

A. C. A. Gallery (63E57) To Mar. 23: Paintings by Dahlqvist Icar; From Mar. 18: Paintings by Claire Maki; Mar. 25-Apr. 13: Paintings by Aaron Goodelman.

N. M. Acquavella Galleries (38E57) Mar.: Old Masters.

H. V. Allison and Co. (32E57) Mar.: Graphic Art.

American-British Art Center (44W 50) To Mar. 23: Paintings by Grandma Moses.

An American Place (509 Madison) To Mar. 27: Paintings by Georgia O'Keeffe.

Argent Galleries (42W57) To Mar. 23: National Association of Women Artists.

Art of this Century (30W57) To Mar. 30: Paintings by Peter Busa; Gouaches and Drawings by Pegeen Vach.

Ashby Gallery (18 Cornelia) Mar. 16: Paintings by Morrison, Goldstein and Sonoda.

Associated American Artists (711 Fifth at 56) To Mar. 30: Sculpture by Nathaniel Kas; Mar. 18-Apr. 6: Paintings by Aaron Bohrod.

Babcock Galleries (38E57) Mar.: Paintings by 19th and 20th Century American Artists.

Barbizon-Plaza Art Gallery (58th St. at Sixth) From Mar. 16: Pastels by Ember.

Barzansky Galleries (604 Madison at 61) Mar. 18-Apr. 15: Group Exhibition.

Bignou Gallery (32E57) To Apr. 13: Paintings by Jean Lurcat.

Bonestell Gallery (18E57) To Mar. 23: Jacobovsky Collection.

Mortimer Brandt Gallery (15E57) Mar. 18-30: Paintings by Hans Hofmann.

Brunner Gallery (110E58) Mar.: Old Masters.

Buchholz Gallery (32E57) To Mar. 23: Paintings by Graham Sutherland.

Carstairs Gallery (11E57) Mar. 26-Apr. 13: Paintings by Michel G. Gilbert.

Contemporary Arts (108E57) To Mar. 29: Paintings by Beatrice Cuming.

Downtown Gallery (32E51) To Mar. 28: Paintings by Charles Sheeler; From Mar. 26: Paintings by Paul Burlin.

Durand-Ruel Galleries (12E57) To Mar. 23: Paintings by Enrico Donati; Mar. 25-Apr. 30: 19th Century French Paintings.

Durlacher Brothers (11E57) To Mar. 30: Caravaggio and the Caravaggisti.

Duven Brothers (720 Fifth) Mar.: Old Masters.

Egan Gallery (63E57) To Mar. 23: Paintings by Leon P. Smith.

8th St. Gallery (33W8) Mar. 17-31: Watercolors of 8th St. Gallery Art Association.

Feigl Gallery (601 Madison at 57) Mar. 20-Apr. 3: Paintings by Václav Vytláčil.

Ferargil Galleries (63E57) To Mar. 24: Paintings by Ryder and Davies; To Mar. 30: Group Exhibition of

SACRAMENTO, CALIF.

Crocker Art Gallery To Mar. 26: California Artists; 13 Watercolorists.

SAN ANTONIO, TEX.

Witte Memorial Museum To Mar. 20: Paintings by Etienne Ret.

SAN DIEGO, CALIF.

Fine Arts Gallery Mar.: Paintings by Hark Kidd; Paintings by Jacob Lawrence; Paintings by James Egleston.

SAN FRANCISCO, CALIF.

California Palace of the Legion of Honor To Mar. 24: Paintings by Eastman Johnson; Watercolors by William Hyde Irwin; Watercolors by De Hirsch Margules; Paintings by Chang Wen Yuen.

San Francisco Museum of Art Mar.: Paintings by Darrel Austin and Tschacabov.

SPRINGFIELD, MASS.

George Walter Vincent Smith Art Museum To Mar. 24: Paintings by George Inness.

SPRINGFIELD, MO.

Springfield Art Museum Mar.: Midtown Galleries Oil Group.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts Mar. 20-Apr. 17: 20th Annual Exhibition of Associated Artists of Syracuse.

TERRE HAUTE, IND.

Swope Art Gallery Mar.: Hoosier Salon.

TOLEDO, OHIO

Toledo Museum of Art Mar.: Watercolors by Contemporary Americans.

TULSA, OKLA.

Phillbrook Art Center To Mar. 31: Paintings by Lynell Feininger; Print-Makers Society of Calif.

UTICA, N. Y.

Munson-Williams-Proctor Institute To Mar. 31: Group Exhibition; Mobiles by Alexander Calder; Serigraph Society Exhibition.

WASHINGTON, D. C.

Barnett Aden Gallery Mar.: Paintings by Samuel J. Brown.

Corcoran Gallery To Mar. 28: History and Development of Childrens Books; Mar. 17-Apr. 10: 55th Annual Society of Washington Artists.

Crosby Gallery of Modern Art Mar. 16-Apr. 4: Works by Calfee.

National Gallery, Smithsonian Institution To Mar. 24: Hogarth and Rowlandson Prints; Medicine in Prints; To Mar. 31: Lithographs by Otis Phillips; Paintings by Charles P. Gruppe.

Phillips Memorial Gallery To Mar. 28: Objects as Subjects; To Mar. 31: Paintings by Karl Knaths.

EXHIBITIONS IN NEW YORK CITY

Flower Paintings and Garden Sculpture.

French and Co. (210E57) To Mar. 21: Paintings and Drawings by Zolotas.

Frick Collection (1E70) Mar.: Permanent Collection.

Galerie Neuf (342E79) To Apr. 14: Paintings by Ruby Barco and Ruth Dennis.

Galerie St. Etienne (46W57) To Mar. 23: Graphic Work of Rouault.

Grand Central Art Galleries (15 Vanderbilt) Mar. 19-Apr. 6: 3 Sculptors.

Arthur H. Harlow (42E57) To Mar. 30: Navy Loan Exhibition of Paintings by Dwight Shepler.

Hugo Gallery (26E56) Mar. 25-Apr. 16: Paintings by Eugene Bernman.

Jane St. Gallery (25 Jane) To Mar. 26: Paintings by Frances Eckstein.

Kennedy and Co. (786 Fifth at 60) To Apr. 14: The American Scene.

Kleemann Galleries (65E57) Mar.: To Mar. 30: Paintings by Werner Dege.

Knodell and Co. (14E57) To Mar. 23: Paintings by Figari.

Koetser Gallery (32E57) To Mar. 25: Dutch Paintings.

Koots Gallery (15E57) To Mar. 23: Circus Paintings; From Mar. 25: Paintings and Watercolors by Bearden.

Kraushaar Galleries (32E57) Mar. 18-30: Watercolors by Henry Schnakenberg.

Mortimer Levitt Gallery (16W57) Mar. 26 to Apr. 20: Sculpture by Charles Umlauf.

Julien Levy Gallery (42E57) To Apr. 6: Paintings by Eugene Bernman.

Lillienfeld Galleries (21E57) To Mar. 29: Paintings by French Masters.

Macbeth Gallery (11E57) Mar.: Paintings by Arthur K. D. Healy.

Marque Gallery (16W57) To Mar. 30: Watercolors and Drawings by Ethel Katz.

Pierre Matisse (41E57) To Mar. 30: Group Exhibition.

Metropolitan Museum of Art (Fifth at 82) Mar.: Chinese Loucostoff; European Drawings; Chinese Bronzes; From Mar. 29: Egyptian Art.

Midtown Galleries (605 Madison at 57) To Mar. 30: Paintings by Ellen Goldsworthy.

Milch Galleries (108W57) To Mar. 30: Paintings by Selected American Artists.

Morton Galleries (117W58) To Mar. 23: Paintings by Faye Hen'hrone; Mar. 25-Apr. 13: Paintings by Minnie Mikel.

Museum of Modern Art (11W53) To Mar. 31: Photographs by Edward Weston; To May 19: Art of the South Seas; Mar.: Furniture Designs by Charles Eames.

Museum of Non-Objective Painting (24E54) Mar.: New Loan Exhibition.

National Academy of Design (1083 Fifth at 89) To Apr. 1: 190th

Annual Exhibition of Graphic Arts, Murals and Watercolors.

New Age Gallery (138W15) Mar. 18-31: Group Exhibition.

New Art Circle (41E57) Mar.: Work by Lee Gatch.

Newhouse Galleries (15E57) To Mar. 30: Paintings by Anna Enters.

New York Historical Society (170 Central Park West at 77) Mar.: Audubon Watercolors.

Nierendorf Gallery (53E57) To Mar. 30: Paintings by Julio de Diego; Mar. 25-30: Artists and Quaker Auction of Modern Paintings.

Niveau Gallery (63E57) To Apr. 1: Modern French Paintings.

Norlitt Gallery (59W56) To Mar. 23: Paintings by Hubert Davis.

Harry Shav' Newman Gallery (Old Print Shop) (150 Lexington at 30) Mar.: 19th Century American Marine Paintings.

Passedoit Gallery (121E57) To Mar. 23: Paintings by Conrad Albright; From Mar. 25: Paintings by Ozenfant.

Peris Gallery (32E58) To Mar. 23: Paintings by Karl Priebe; Mar. 25-Apr. 20: Paintings by Margaret Stark.

Pinacotheca (20W58) Mar. 15-Apr. 15: 1945 Oil Group Exhibition.

Portraits, Inc. (460 Park at 57) Mar.: Contemporary American Portraits.

Rehn Gallery (683 Fifth at 54) To Mar. 30: Paintings by Yeffe Kimball.

Paul Rosenberg and Co. (16E57) To Mar. 30: Paintings by Max Weber.

Bertha Schaefer (32E57) To Mar. 30: Paintings by Ben-Zion.

Schaefer Galleries (32E58) Mar.: Old Master Drawings.

Schneider-Gabriel Galleries (69E57) Mar.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Mar.: Old Masters.

Serigraph Galleries (38W57) Mar. 18-Apr. 6: Serigraphs by Louise A. Freedman, F. Wynn Graham and Marie Cunningham.

E. & A. Silberman (32E57) Mar.: Old Masters.

Society of Illustrators (128E63) To Mar. 30: Annual Playtime Exhibition.

Studio Gallery (96 Fifth) To Mar. 20: Etchings and Lithographs by Anne Goldsworthy.

Tribune Book and Art Center (100 W42) To Mar. 31: Art of the G. I. Valentine Gallery (55E57) To Mar. 23: Paintings by Mondrian.

Weyhe Gallery (704 Lexington at 61) To Mar. 27: Color Lithographs by Max Kahn.

Widenstein and Co. (19E64) To Mar. 30: Paintings and Watercolors by Carroll Tyson.

Willard Gallery (32E57) To Mar. 23: Paintings by Louis Schanker.

Howard Young Gallery (1E57) Mar.: Old Masters.

Young Men's Hebrew Association (Lexington at 93) To Apr. 1: Paintings by Samuel Brecher.

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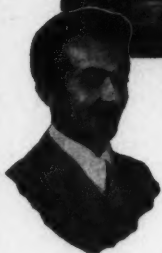
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Among the many awards and prizes he recently won are the \$1,500 prize in the "Portraits of America" exhibition, 1944, which is now traveling throughout the country, and the first prize of the Rockport Art Association.

Louis Bosa has had one-man exhibitions at the Chicago Institute of Art, Pennsylvania Museum and three one-man shows at the Klee-mann Galleries, 65 East 57th Street, New York City, where his latest work may be seen at all times.

He has participated in National Exhibitions at the Metropolitan Museum, National Academy of Design, Brooklyn Museum, Encyclopedia Britannica, acquired for their permanent collection, Pennsylvania Academy, now in their permanent collection, Whitney Museum, Modern Museum of Art, Corcoran Galleries, Carnegie Institute, Springfield Museum, Kansas City Museum, Toledo Museum, Boston Museum, Armory Show at New York, Buffalo Museum, Minneapolis Museum and many others.

Mr. Bosa teaches painting at the Art Students League in New York City, and during the summer at the Cape Ann Art School, Rockport, Massachusetts.

He has contributed paintings for the recent War Loan Drive and for the Red Cross.

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